BORIS MORROS and WILLIAM LeBARON

present

CARNEGIE HALL

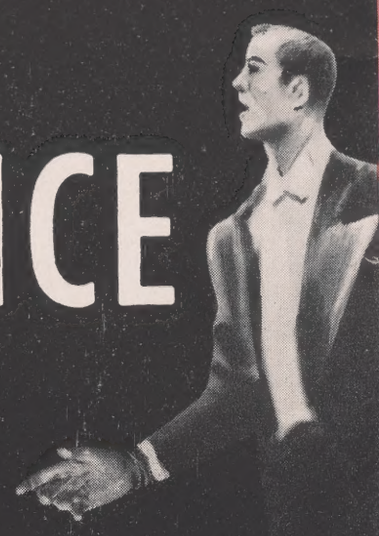
The Greatest Music Picture Of All Time!

Released thru UNITED ARTISTS

8/8/47

MARSHA **HUNT**

WILLIAM **PRINCE**



Never Before . . Never Again . .

So Magnificent an Array

of Artists on One Screen!

ARTUR

RODZINSKI

ARTUR

RUBINSTEIN

VAUGHN **MONROE**

AND HIS ORCHESTRA

JASCHA

HEIFETZ

LEOPOLD

STOKOWSKI

HARRY **JAMES**

WALTER
DAMROSCH

BRUNO
WALTER

NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA

LILY
PONS

GREGOR
PIATIGORSKY

RISE
STEVENS

JAN
PEERCE

EZIO
PINZA

FRITZ
REINER

with

FRANK McHUGH

MARTHA O'DRISCOLL · HANS YARAY

OLIN DOWNES · JOSEPH BULOFF

It would take two years and $35 to see all these mighty artists in person!

Directed by Edgar G. Ulmer

Production Supervisor—Samuel Rheiner

Original Story by Seena Owen

Screenplay by Karl Kamb

A Federal Films Production

Released thru UNITED ARTISTS

THE CURTAIN RISES ON THE MOST SPECTACULAR DOUBLE-THEATRE PREMIERE EVER TO THRILL NEW YORK!

It Had to Be Broadway's Biggest Sign to Tell 'Em About the World's Greatest Music Picture!

In the face of the worst weather in months "CARNEGIE HALL" SMASHED ALL PREVIOUS ATTENDANCE RECORDS at the WINTER GARDEN and PARK AVENUE THEATRES!

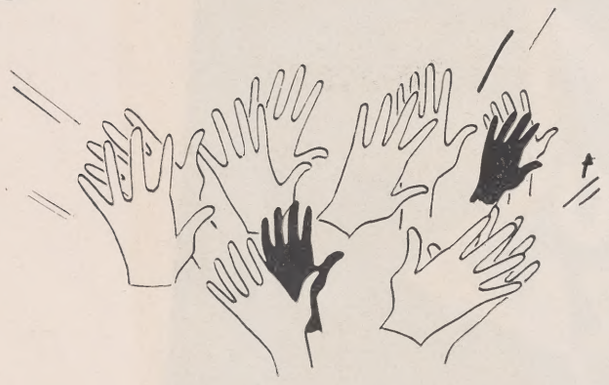
LEBARON PRESENT
MUSIC TIME
HALL
ARTISTS
RISE STEVENS
ARTUR RUBINSTEIN
VAUGHN MONROE AND HIS ORCHESTRA
JASCHA HEIFETZ
EZIO PINZA
HARRY JAMES
ARTUR RODZINSKI
PADDOCK BAR & GRILL
ALE & BEER on draught
RESTAURANT
OPTIMO
DRUG

Encore!

. . . IN THE N. Y. NEWSPAPERS!

Carnegie Hall" To Premiere At Two Theatres
Some of the Stars of "Carnegie Hall"
Winter Garden, Park Avenue Houses To Be Scenes Of Screenings Thursday
Carnegie Hall Is Preserved in Film
"Carnegie Hall," new United Artists film is the first one filmed in its entirety here since early days of the industry. The greater part of it was made in that ancient shrine to music.
Intertwined with a story, featuring Marsha Hunt, William Prince, Frank McHugh and Martha O'Driscoll, are scenes wherein 16 of the world's greatest musicians perform. Among them are Arthur Rubinstein, Jascha Heifetz, Lily Pons, Rise Stevens, Gregor Piatigorsky, Jan Peerce, Ezio Pinza and Leopold Stokowski.
Playing Her Own Life
Carnegie Hall Cows Hollywood, So Movie Company Comes Here
AN UNUSUAL number of precedent is adroitly tucked into the tuneful footage of Carnegie Hall," the United Artists musical opening at two theaters here Friday.
The picture is the first full-length feature produced in its entirety in Manhattan by a complete Hollywood cast and crew. The picture was filmed in the auditorium and on the stage of the famed music hall in West Fifty-seventh Street, simply because one couldn't make a picture like "Carnegie Hall" on any Hollywood sound stage.
Also, "Carnegie Hall" has a cast which includes sixteen of the world's best known artists of the concert and operatic stage—the first picture in which any one has attempted to blend a number of such performers in one piece. Numerous productions have attempted to get by with one star of the realms of classical music, but usually to the regret of the producer, because a single star of this type is seldom heavy enough to carry a whole production.
The mere physical task of transporting a huge company of players, a complete technical crew and the requisite amounts of lights, camera equipment and recording units, brought many problems. From one standpoint, however, Boris Morros, the producer, did effect a compensatory saving—he didn't have to build any Carnegie Hall sets on his west coast sound stages.
The decision to film the picture in the hall was based on one other important consideration—the producer wanted to get the full benefit of its splendid acoustics.
Frank McHugh and Marsha Hunt, two of the non-musical performers in the motion picture which will have a two-theatre premiere Thursday night, at the Winter Garden and the Park Avenue.

Encore!



. . . ON THE RADIO NETWORKS!

Encore!

. . . IN THE BIGGEST MUSIC STORE WINDOWS AROUND TOWN!

"Carnegie Hall" has taken the music trade by storm! Recording companies, music publishers, dealers and music stores have overwhelmingly hailed the "Carnegie Hall" music and artists in some of the most extensive promotions in years! Here are just a few of the topnotch window displays and co-op ads that broke in New York for the Winter Garden premiere. What you can do about similar promotions is detailed on pages 10, 11 and 12!

CARNEGIE HALL IN REVUE
'LB' and COLUMBIA RECORDS Take You to CARNEGIE HALL!
'A NIGHT AT CARNEGIE HALL'
4.19
Attend the premiere at home, with this exciting album of songs from the United Artists' film 'Carnegie Hall'. Hear Lily Pons sing the lovely 'Bell Song'! Listen to selections from Bizet, Saint-Saens, Verdi, and Mozart, sung by Rise Stevens, Ezio Pinza and other famous artists. They're all included in Columbia's wonderful new album, at 'LB' today! Three 12-inch records. M-MM 676.
COLUMBIA MASTERWORKS RECORDS
records at our 8th Ave. store
use our 'LB'
THE HIT SONG IN "Carnegie Hall"
COLUMBIA
GREAT MUSIC BY THE WORLD'S GREATEST ARTISTS
WURLITZER
CARNEGIE HALL
COLUMBIA RECORDS
Dynamic Invites You to
"CARNEGIE HALL"
on these
COLUMBIA Rec
PONS—STEVENS—PINZA—all in the and thrilling album singing their favorite greatest musical motion picture of "CARNEGIE HALL." You'll applaud and CORE" everytime you listen to these COLUMBIA RECORDS. They're at DYNA —mail and phone orders filled while they
LILY PONS
Sings THE BELL SONG from LAKME
RISE STEVENS
Sings SEGUIDILLA and DUET from CARMEN with Ruoul Jobin
MY HEART AT THY SWEET VOICE from SAMSON AND DELILAH
EZIO PINZA
Sings FINCH HAN DEL VINO and DEH VIENI ALLA FINESTRA from DON GIOVANNI
IL LACERATO SPIRATO from SIMON BOC CANEGRA
Set M-MM-676 $4.20†
Columbia Record Album
"A Night at Carnegie Hall"
with
Lily Pons
Ezio Pinza
Rise Stevens
3 12" records 4.20†
Write, phone (LA 4-6000)
Music Store, Fifth Floor
†Prices fixed by the manufacturer under the Feld-Crawford Act of New York.

"A MUSICAL GEM"
N.Y. Journal-American

"One of the finest musical pictures ever filmed! Bobby-soxers cheered!"
The Hollywood Reporter

"Sure to receive immediate applause! It will please even the non-musical!"
Motion Picture Herald

"A treat for any picture-goer. Socko!"
Variety

"A delight to the ear! Musical highlights are thrilling to hear!"
N.Y. Herald-Tribune

"Two and a quarter hours of sheer delight! A tremendous undertaking . . . rich in music!"
N.Y. Daily News

"Music lovers the world over will eat this up!"
The Exhibitor

"Great music, played beautifully! I'd like to go right back and hear it all over again!"
N.Y. Sun

"A huge and splendiferous musical. Tremendous, beautiful, lavish! The bang of a lifetime!"
N.Y. Daily Mirror

"A rich musical repast!"
Atlanta Journal

THE TOP PRAISE OF ALL IS FOR . . .

"The music hits our ear with more richness and clarity than we've ever heard from the screen!"
N.Y. Times

"Musically one of the finest films of all time!"
Atlanta Constitution

BORIS MORROS and WM. LeBARON
present

"CARNEGIE HALL"

MARSHA HUNT
WILLIAM PRINCE
And in order of Their Appearance
Walter DAMROSCH
BRUNO WALTER
NEW YORK PHILHARMONIC Symphony Orchestra
LILY PONS
Gregor PIATIGORSKY
RISE STEVENS
Artur RODZINSKI
Artur RUBINSTEIN
JAN PEERCE
EZIO PINZA
VAUGHN MONROE & HIS ORCHESTRA
JASCHA HEIFETZ
FRITZ REINER
Leopold STOKOWSKI
HARRY JAMES

Released Thru UNITED ARTISTS

Bravo!

The new York newspapers . . . the trade press . . . the Atlanta movie critics . . . they were the first to see and the first to cheer the picture all America is waiting to see! Read these raves . . . then let your own fans read 'em too! We've presented the quotes in such form that you can enlarge this display to 40x60 right from the pressbook!

THE MUSICAL PROGRAM

In the order in which the selections are performed

OVERTURE *(Main Title)*

Leopold Stokowski conducts the N. Y. Philharmonic Symphony Orchestra in "Tuning Up" by Boris Morros.

WALTER DAMROSCH

Conducting the N. Y. Philharmonic Symphony Orchestra in the Last Movement of Tschaikowsky's "Concerto for Piano and Orchestra".

BRUNO WALTER

Conducting the N. Y. Philharmonic Symphony Orchestra in the Prelude to "Die Meistersinger" by Richard Wagner.

LILY PONS

Sings "Vocalise" by Rachmaninoff and the Bell Song from the opera "Lakme" by Delibes, accompanied by the Symphony Orchestra under the baton of Charles Previn.

ARTUR RUBINSTEIN

The great piano virtuoso performs Chopin's "Polonaise in A-Flat" and "Ritual Fire Dance" by De Falla.

GREGOR PIATIGORSKY

Brings his talents as the world's greatest cellist to the screen for the first time in his rendition, with an ensemble of harps for complement, of Saint Saens' "Swan Song".

RISE STEVENS

Sings "My Heart At Thy Sweet Voice" from Saint Saens' opera "Samson and Delilah" and the great favorite "Seguidilla" from Bizet's "Carmen," accompanied by the Symphony Orchestra, Charles Previn conducting.

ARTUR RODZINSKI

Conducts the N. Y. Philharmonic Symphony Orchestra in the Last Movement of Beethoven's "Fifth Symphony".

JAN PEERCE

Sings the famous Neapolitan love song, "O Sole Mio" by Di Capua.

EZIO PINZA

The renowned operatic star sings the ever popular basso aria from "Simon di Bocanegra" by Verdi and the drinking song from Mozart's "Don Giovanni".

VAUGHN MONROE and his Orchestra

An interpolation of popular music, presenting the hit song, "Beware My Heart", written by Sam Coslow.

JASCHA HEIFETZ

A violin solo performance of Tschaikowsky's "Concerto for Violin and Orchestra in D-Major".

FRITZ REINER

Conducting the Symphony Orchestra in accompaniment of Mr. Heifetz.

LEOPOLD STOKOWSKI

Conducts the N. Y. Philharmonic Symphony Orchestra in the performance of the Second Movement of Tschaikowsky's famous "Fifth Symphony".

HARRY JAMES

Trumpet solo accompanied by the Symphony Orchestra in the premiere presentation of "57th Street Rhapsody", composed by W. and M. Portnoff.

BACKGROUND MUSIC AND INTERLUDES

"Leonora" Overture by Beethoven

Wedding March and Fanfare from Mendelsohn's "Midsummer Night's Dream"

Sonata in F-Major for Piano by Haydn

Sonata in A-Major by Scarlatti

Spanish Rhapsody (Piano solo) by Franz Liszt

The new popular song, "Brown Danube" by Hal Borne, played by Rosa Linda at the piano.

"Sometime We Will Meet Again" by Gregory Stone

"The Pleasure's All Mine" by Frank Ryerson and Wilton Moore

PIANO RECORDINGS

by Nadia Reisenberg, Dorothy Eustis, Walter Gross, David Saperton and Rosa Linda.

BORIS MORROS and WILLIAM LeBARON

present

"CARNEGIE HALL"

with

MARSHA HUNT ☆ WILLIAM PRINCE

FRANK McHUGH ☆ MARTHA O'DRISCOLL ☆ HANS YARAY ☆ OLIN DOWNES ☆ JOSEPH BULOFF

and

The World's Greatest Musical Artists

in the order of their appearance

WALTER DAMROSCH ★ BRUNO WALTER

N. Y. PHILHARMONIC SYMPHONY ORCHESTRA ★ LILY PONS

GREGOR PIATIGORSKY ★ RISE STEVENS ★ ARTUR RODZINSKI

ARTUR RUBINSTEIN ★ JAN PEERCE ★ EZIO PINZA ★ VAUGHN MONROE AND HIS ORCHESTRA

JASCHA HEIFETZ ★ FRITZ REINER ★ LEOPOLD STOKOWSKI

and **HARRY JAMES**

Produced by WILLIAM LeBARON ☆ Directed by Edgar G. Ulmer ☆ Production Supervisor, Samuel Rheiner

Original Story by Seena Owen - Screenplay by Karl Kamb - A Federal Films Production

Released thru United Artists

THE CREDITS

Art Director and Costume Designer ..... Max Ree
Production Technique ..... Eugen Shuftan
Musical Advisor ..... Sigmund Krumgold
Director of Photography ..... William Miller
Unit Manager ..... George W. Ackerson, Jr.
Assistant Director ..... Sal J. Scoppa, Jr.
Dialogue Director ..... Jules Bricken
Recordings (Reeves Sound Studios)
Walter Hicks and Richard J. Vorisek
Film Editor ..... Fred R. Feitshans, Jr.
Makeup ..... Fred C. Ryle
Special Effects ..... Roy W. Seawright
Orchestration ..... Russell Bennett
Conductor ..... Charles Previn
(Director of Music, Radio City Music Hall, New York City)
Orchestra Managers ..... Daniel Rybb and Maurice Van Praag
Western Electric Sound Recording (Fidelitone)

THE CAST

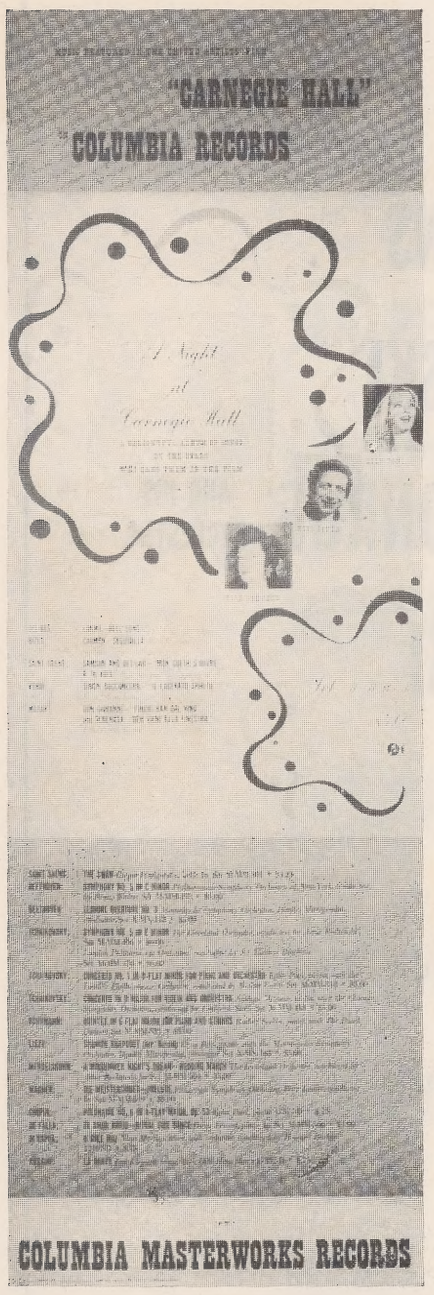
Nora Ryan ..... Marsha Hunt
Tony Salerno, Jr. ..... William Prince
John Donovan ..... Frank McHugh
Ruth Haines ..... Martha O'Driscoll
Tony Salerno, Sr. ..... Hans Yaray
Anton Tribik ..... Joseph Buloff
Olin Downes ..... Himself
Henry ..... Emile Boreo
Walter Damrosch (1891-1909) ..... Harold Dyrenforth
Katinka ..... Eola Galli

COLUMBIA RECORDS

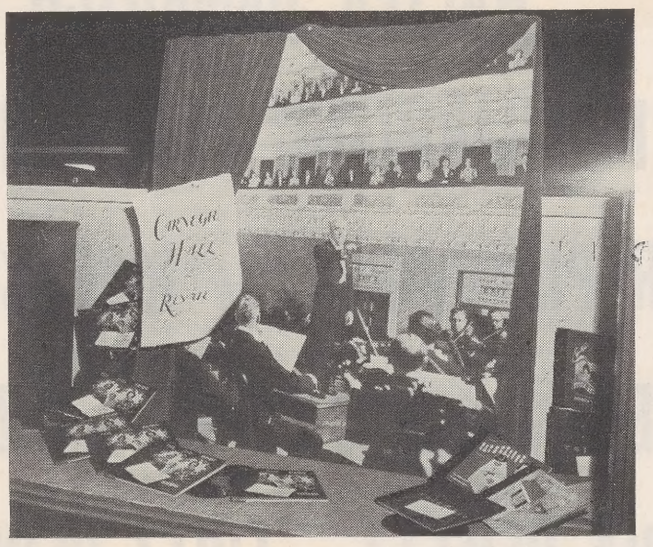
A NATIONWIDE promotion embracing over 5,000 music stores is now being effected by Columbia Records for their newest album, "A Night In Carnegie Hall", featuring selections sung by Lily Pons, Rise Stevens and Ezio Pinza. All Columbia Record dealers (see list below) have received adequate supplies of all display material available for theatre tie-ins. These display items are illustrated on this page . . . each crediting the artists' appearance in "Carnegie Hall". Work with your Columbia dealers and local music stores for maximum window and counter displays, co-op ads (see some of the N. Y. co-op ads on page 6) and radio promotions.

STREAMER: A colorful window display aid selling Rise Stevens' Columbia recordings. Another of Columbia's promotional items.

DISPLAY: A spectacular full-color, three-dimensional set-piece in which music stores can display the "Night in Carnegie Hall" Album. Be sure this display appears locally during the run at your theatre.



HANGER: Lists all the music in "Carnegie Hall" recorded by Columbia artists. Colorful and impressive.



The Liberty Music Shop *(left)* used oil paintings of Lily Pons and Rise Stevens for a window motif. The Colony Music Shop *(center)* featured a large, velvet-draped blow-up of Bruno Walter conducting as the theme of its window. A huge record disc with a mannequin conductor made up the key elements of the Wurlitzer window *(right)*.

THESE ARE THE KIND OF WINDOWS YOU'LL GET FOR 'CARNEGIE HALL'!

Virtually every important music store window in New York City was keyed to "Carnegie Hall" during the premiere engagement at the Winter Garden and Park Avenue Theatres. Those shown here were elaborately prepared presentations of the Columbia Album, indicating the interest and enthusiasm you can whip among music stores for the "Carnegie Hall" music.

PUBLICITY

Over 300,000 record fans saw this double spread on "Carnegie Hall" in "Disc Digest", Columbia Records' popular consumer publication. In addition, all Columbia dealers were informed about this promotion in Columbia's "Promotion News".

"CARNEGIE HALL"
A NIGHT AT CARNEGIE HALL (Music featured in the United Artists' film, "Carnegie Hall"). Lily Pons, soprano, Rise Stevens, mezzo-soprano, and Ezio Pinza, bass, with orchestra. Set M-MM-676 • $4.20
In May, 1891, Peter Ilyitch Tchaikovsky came all the way from Russia to New York to participate in an event of great importance—the opening of Carnegie Hall. At the opening concert, he conducted the orchestra for a performance of his celebrated First Piano Concerto. Since that time, the names of the musical great who have appeared in that august auditorium would make a full-length *Who's Who in Music*.
Now the glorious history of this great music center has been brought to the screen by Boris Morros in a wonderful pageant of music, called—appropriately enough—*Carnegie Hall*. Starred in the picture are a number of Columbia artists—such brilliant performers as Lily Pons, Rise Stevens, Ezio Pinza, Gregor Piatigorsky, Bruno Walter, Fritz Reiner, Artur Rodzinski, Harry James and the Philharmonic-Symphony Orchestra of New York.
To appropriately commemorate so important a musical film, Columbia is issuing a special album of operatic excerpts featured in *Carnegie Hall*. These are sung by the same artists who present them so exciting-ly in the picture. The collection includes the Bell Song from Delibes' *Lakme*, sung by Lily Pons; the Seguidilla from Bizet's *Carmen* and "My Heart at Thy Sweet Voice" from Saint-Saëns' *Samson and Delilah*, sung by Rise Stevens; "Il lacerato spirito" from Verdi's *Simon Boccanegra* and the Champagne Aria and Serenata from Mozart's *Don Giovanni*, sung by Ezio Pinza.
1 Lily Pons sings the Bell Song from *Lakme*, Charles Previn conducting.
2 "My Heart at Thy Sweet Voice" is one of Rise Stevens' contributions.
3 Ezio Pinza, as Don Giovanni, serenating the famous "Champagne" Aria.
4 Bruno Walter conducting the Philharmonic in the Meistersinger Prelude.
5 To the accompaniment of harps, Gregor Piatigorsky plays *The Swan*.
6 The Philharmonic-Symphony Orchestra of New York in Carnegie Hall.
7 Producer Boris Morros with Andre Kostelanetz, Lily Pons, Fritz Reiner.
8 Harry James gives out with the hot trumpet in *57th Street Rhapsody*.

COLUMBIA RECORDS DISTRIBUTORS

ATLANTA, Hopkins Equipment
ALBANY, Roskin Bros.
BOSTON, Columbia Wholesalers
BALTIMORE, Jos. M. Zamoiski
BUFFALO, Western Merchandise
BURLINGTON, VT., Vermont Hardware
BIRMINGHAM, Watts-Newsome
CHARLOTTE, Southern Bearings
CLEVELAND, Strong Carlisle & Hammond
CINCINNATI, Tri-State
COLUMBUS, Bennett Distributors, Inc.
CHARLESTON, Charleston Electric
CHICAGO, Sampson Co.
DETROIT, Philco Distributors
DES MOINES, Roycraft-Iowa
DENVER, B. K. Sweeney Co.
DALLAS, Southwestern
EL PASO, Albert Mathias
FARGO, The Larson Co.
HARTFORD, Stern & Co.
HARRISBURG, Motor Parts
HOUSTON, Crumpacker-Covington
INDIANAPOLIS, Radio Equipment
JACKSONVILLE, Cain & Bultman
KNOXVILLE, Bondurant Bros.
KANSAS CITY, Federal Distributors
LITTLE ROCK, Home Appliance Distributors
LOS ANGELES, Ray Thomas Co.
LOUISVILLE, Electric Appliance
MILWAUKEE, Radio Specialty
MINNEAPOLIS, Roycraft Co.
MEMPHIS, Woodson-Bozeman
NEW ORLEANS, Walther Bros.
NEW YORK, Times-Columbia
NEWARK, E. B. Latham
OMAHA, Omaha Appliance
OKLAHOMA CITY, Miller-Jackson
PORTLAND, ORE., Sunset Electric
PHOENIX, Albert Mathias
PEORIA, Williams, Inc.
PITTSBURGH, Ludwig Hommel
PHILADELPHIA, Motor Parts
PORTLAND, ME., Farrar-Brown Co.
PROVIDENCE, R. I., R. U. Lynch, Inc.
RICHMOND, VA., B. T. Crump
SYRACUSE, Onandaga Supply
ST. LOUIS, Artophone Corp.
SAN ANTONIO, Southern Equipment
SAN FRANCISCO, H. R. Basford
SEATTLE, Sunset Electric
SPOKANE, Columbia Elec. & Mfg.
SALT LAKE CITY, Flint Distributors
TOLEDO, Philco Distributors
WILKES-BARRE, Motor Parts

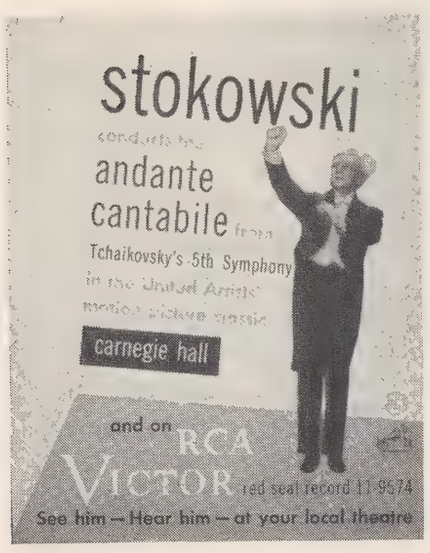
RCA VICTOR RECORDS

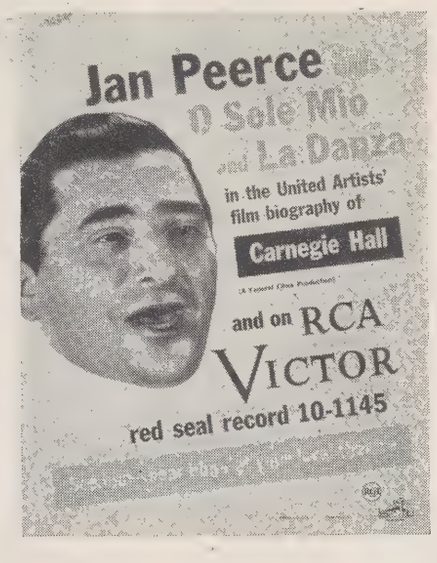
Song Hits Magazine "Record of the Month"
BEWARE, MY HEART!
(from the Federal Motion Picture "Carnegie Hall")
and THE PLEASURE'S ALL MINE
Vocals by Vaughn and The Moon Maids
Vaughn Monroe and his orchestra
RCA VICTOR RECORD
20-2084

RCA Victor is putting on one of the biggest promotional drives ever accorded a motion picture. Five numbers from "Carnegie Hall" have been recorded including Tschaikowsky's Violin Concerto played by Jascha Heifetz; The Ritual Fire Dance played by Artur Rubinstein; Sam Coslow's "Beware My Heart", recorded by Vaughn Monroe; "O Sole Mio" sung by Jan Peerce; and Tschaikowsky's "Andante Cantabile", conducted by Leopold Stokowski. (The record numbers are BM 356, 1596, 20-2084, 10-1145, 11-9574 respectively).

In addition RCA Victor has scheduled ads in LIFE, LOOK, Photoplay, Modern Screen, Mademoiselle, Movieland, Seventeen, Bandleader and Disc.

For local promotion, RCA Victor has prepared counter cards, wall hangers (shown left) as well as movie one-sheets, specially imprinted. These will serve as the basis for music store counter and window displays and lobby displays. Contact local RCA Victor distributor for across-town windows, co-op ads, band and radio tie-ins and promoted records for prizes in connection with contests outlined elsewhere in this press book.

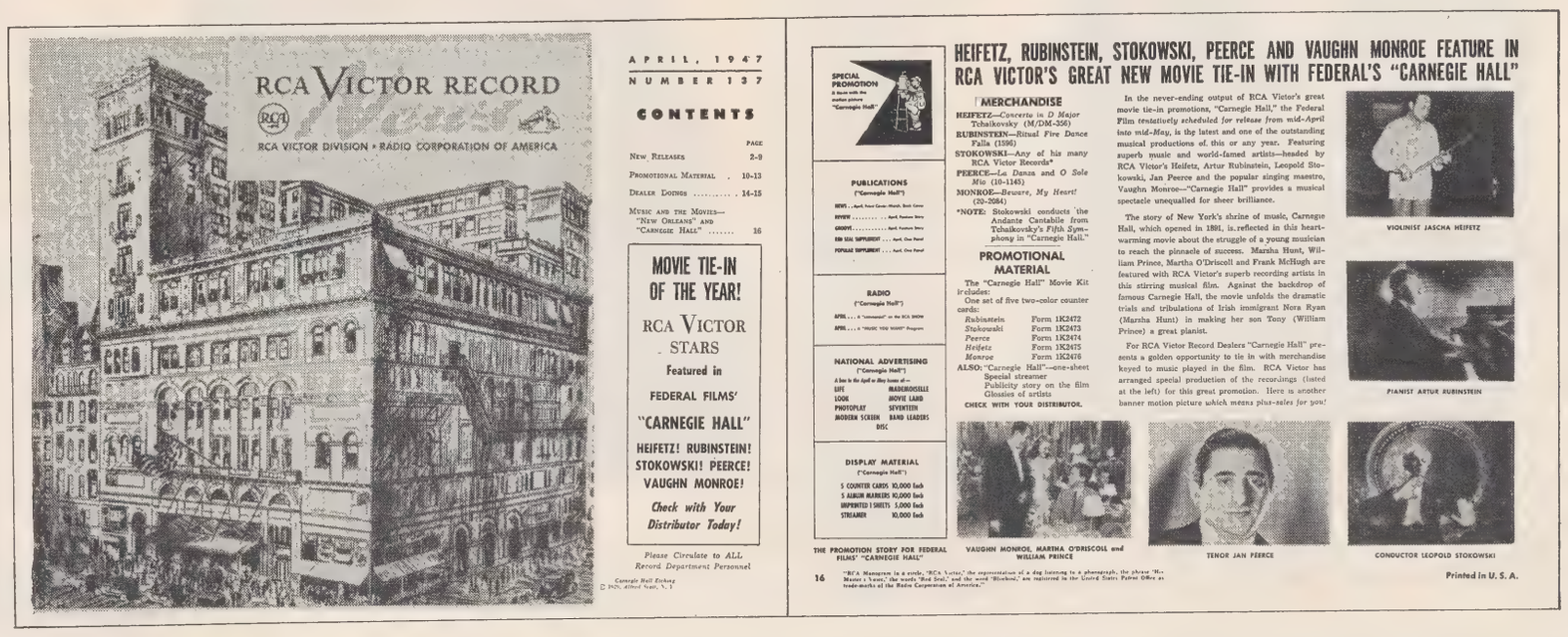




These are the five full-color counter display cards, mounted on heavy cardboard and easel-backed for easy display, which are available in quantity for music store windows and counters. Prepare a number of corner cards reading: " 'Carnegie Hall' Now at the Blank Theatre" and place them on each of these displays. Use these cards as the basis of all store displays, with the actual records and stills from the production adding size and interest to the groupings. Check local RCA distributors for material.

RCA VICTOR'S RADIO SHOWS

Week after week the RCA Victor radio record program, "Music You Want," is featuring the artists appearing in "Carnegie Hall" playing the music heard in "Carnegie Hall". Each of the broadcasts is giving full credit to the picture. In addition, the RCA Show, heard on the full NBC network, was dedicated to "Carnegie Hall". Check local broadcasts of "Music You Want" and arrange for follow-up spot announcements crediting playdate.


RCA VICTOR RECORD
RCA VICTOR DIVISION • RADIO CORPORATION OF AMERICA
APRIL, 1947
NUMBER 137
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MUSIC AND THE MOVIES— "NEW ORLEANS" AND "CARNEGIE HALL" 16
MOVIE TIE-IN OF THE YEAR!
RCA VICTOR STARS
Featured in
FEDERAL FILMS'
"CARNEGIE HALL"
HEIFETZ! RUBINSTEIN! STOKOWSKI! PEERCE! VAUGHN MONROE!
Check with Your Distributor Today!
Please Circulate to ALL Record Department Personnel
HEIFETZ, RUBINSTEIN, STOKOWSKI, PEERCE AND VAUGHN MONROE FEATURE IN RCA VICTOR'S GREAT NEW MOVIE TIE-IN WITH FEDERAL'S "CARNEGIE HALL"
MERCHANDISE
PROMOTIONAL MATERIAL
VIOLINIST JASCHA HEIFETZ
PIANIST ARTUR RUBINSTEIN
CONDUCTOR LEOPOLD STOKOWSKI
TENOR JAN PEERCE
VAUGHN MONROE, MARTHA O'DRISCOLL and WILLIAM PRINCE
Printed in U. S. A.

PUBLICITY

RCA Victor has blanketed the country with months of publicity on "Carnegie Hall" and the records made by "Carnegie Hall" artists. These pages show the send-off to the thousands of RCA Victor dealers in the "RCA Victor News". Over 3,600,000 record fans read about "Carnegie Hall" in RCA Victor's "In The Groove", "RCA Victor Red Seal Supplement" and the "RCA Victor Popular Supplement".

RCA VICTOR RECORD DISTRIBUTORS

ATLANTA:
ATLANTA, The Yancey Company, Inc.
BIRMINGHAM, R. P. McDavid & Co., Inc.
CHARLOTTE, N. C., Southern Radio Corp.
JACKSONVILLE, Major Appliances, Inc.
KNOXVILLE, C. M. McClung & Co., Inc.
RICHMOND, VA., Wyatt-Cornick, Inc.

CHICAGO:
CHICAGO, RCA Victor Dist. Corp.
DENVER, Hendrie & Bolthoff Mfg. & Sup. Co.
DES MOINES, G. W. Onthank Company
INDIANAPOLIS, Associated Distributors
KANSAS CITY, RCA Victor Dist. Corp.
MILWAUKEE, Taylor Electric Co.
MINNEAPOLIS, F. C. Hayer Company
PEORIA, Klaus Radio & Electric Co.
ST. LOUIS, Interstate Supply Co.

CLEVELAND:
CINCINNATI, Ohio Appliances, Inc.
CLEVELAND, Cleveland Radiolectric, Inc.
COLUMBUS, Ohio Appliances, Inc.
DETROIT, RCA Victor Dist. Corp.
HUNTINGTON, W. VA., Van Zandt Supply Co.
LOUISVILLE, KY., Ewald Distributing Co.
PITTSBURGH, Hamburg Brothers

DALLAS:
DALLAS, Adleta Company
EL PASO, Midland Specialty Company
HOUSTON, Straus-Frank Company
MEMPHIS, McGregor's Inc.
NEW ORLEANS, Electrical Supply Co.
OKLAHOMA CITY, Dulaney's
SAN ANTONIO, Straus-Frank Company

LOS ANGELES:
BILLINGS, MONT., Northwestern Auto Sup. Co., Inc.
LOS ANGELES, Leo J. Meyberg Co., Inc.
PORTLAND, ORE., Harper-Meggee, Inc.
SAN FRANCISCO, Leo J. Meyberg Co., Inc.
SEATTLE, Harper-Meggee, Inc.

NEW YORK:
ALBANY, R. T. A. Distributors, Inc.
BALTIMORE, D. & H. Distributing Co.
BUFFALO, Bickford of Buffalo
CAMBRIDGE, MASS., The Eastern Company
EAST HARTFORD, CONN., Radio & Appliance Dist., Inc.
HARRISBURG, PA., D. & H. Distributing Co.
NEWARK, Krich-Radisco, Inc.
NEW YORK, Bruno-New York, Inc.
PHILADELPHIA, Raymond Rosen & Company
PORTLAND, MAINE, Cressey & Allen
PROVIDENCE, R. I., Eddy & Company, Inc.
ROCHESTER, Bickford Bros. Co.
SYRACUSE, Morris Distributing Co., Inc.
WASHINGTON, D. C., Southern Wholesalers, Inc.

STEINWAY PIANOS

The important promotional facilities of Steinway & Sons are available to you with this nationwide tie-up, keyed by Steinway's full page ad in *Time Magazine* (see right).

Still FF 1-59
Artur Rubinstein at the Steinway

The local Steinway dealer will prove most cooperative in shaping your campaign amongst music lovers, symphony groups and musical organizations, in addition to the following suggested promotions:

This photo of Artur Rubinstein, using a Steinway piano in "Carnegie Hall", should be used in piano store window displays. This same still is available as mat 2H on page 30 for co-op ads or direct mail.

In addition to the ad in *Time Magazine*, Steinway is preparing special display material.

A special display card can also be prepared for use in local musical affairs reading: "Steinway is the piano used by the famous musicians who perform in 'Carnegie Hall'."

For local distributors, contact Mr. Carl Keppler, Steinway & Sons, 109 West 57th Street, New York, N. Y.

For information concerning local outlets on the Souvenir Album, contact: Mr. Dave Grunes, 19 W. 44th St., Suite 1019, New York, N. Y.

SHEET MUSIC

Two important sheet music promotions are available:

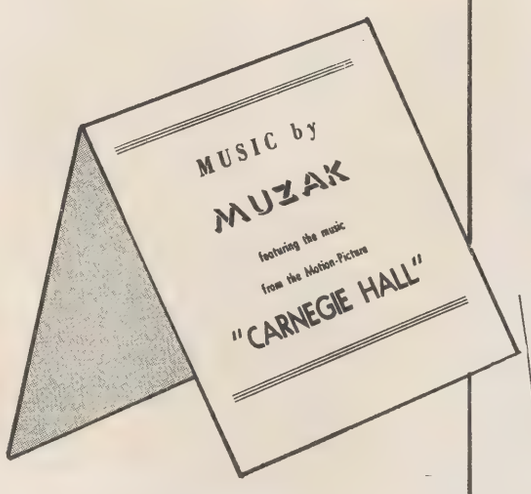
One, Sam Coslow's "Beware My Heart", published by Leo Feist.

Two, a special Souvenir Album of piano arrangements of all the music from "Carnegie Hall." Distribution will be through such chains as Sears Roebuck.

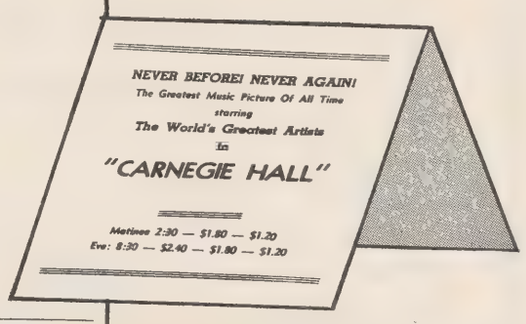
Contact music stores and 5 and 10's for displays of the music together with stills of the artists in "Carnegie Hall." Music stores can bally the music by playing the records of Artur Rubinstein and Vaughn Monroe over their store front loudspeakers.

MUZAK

Muzak has embarked on an unprecedented nationwide tribute to "Carnegie Hall", embracing thousands of restaurants and cafes in 22 key cities. For the first time in Muzak's history a special program of recorded music will be piped into their subscribing outlets to honor the local premieres of the picture. Programs will consist of selections from "Carnegie Hall." As a further unprecedented bow to the immense importance of "Carnegie Hall", Muzak is placing the large-size ad shown at right in newspapers in each of the 22 cities where Muzak service operates. In addition, thousands of table tent cards listing the "Carnegie Hall" program, are being placed in all restaurants and cafes.



Muzak
acclaims the musical perfection
of the great new motion picture
"Carnegie Hall"
now showing at the
Winter Garden and Park Avenue Theatres
and proudly presents in the better
hotels and restaurants of
Greater New York
and Northern New Jersey
wherever there is Music by Muzak, a specially arranged dinner hour program from 6 to 8:30 p.m. featuring musical selections from this extraordinary picture
TOMORROW EVENING
Tuesday, May 13th
For an interlude of sheer musical pleasure we suggest that you dine out tomorrow, where Music by Muzak brings you this special program of stimulating, absorbing music from
"Carnegie Hall"
Artists in order of appearance in the motion picture "Carnegie Hall"
WALTER DAMROSCH
BRUNO WALTER
THE NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA
LILY PONS
Gregor PIATIGORSKY
RISE STEVENS
Artur RODZINSKI
Artur RUBINSTEIN
JAN PEERCE
EZIO PINZA
VAUGHN MONROE & HIS ORCHESTRA
JASCHA HEIFETZ
FRITZ REINER
Leopold STOKOWSKI
HARRY JAMES
(While most of the better hotels and restaurants have Music by Muzak, to be sure of hearing this special program, it is suggested that you phone your favorite eating place to verify that Muzak is available.)
MUZAK CORPORATION
229 FOURTH AVENUE ♪ NEW YORK 3, N. Y.


NEVER BEFORE! NEVER AGAIN!
The Greatest Music Picture Of All Time
starring
The World's Greatest Artists
in
"CARNEGIE HALL"
Matinee 2:30 — $1.80 — $1.20
Eve: 8:30 — $2.40 — $1.80 — $1.20

Front and back view of table tents shown here. Program and time of "Carnegie Hall" music given inside.

Display cards being made available by Sonora are 17x24 and 19x25 and are in two colors.

SONORA RECORDS

SONORA RECORDS has brought out an album called "Selections From 'Carnegie Hall' ", and are giving it an intensive merchandising campaign. Two impressive display posters (see left) have been prepared for distribution nationally through Sonora music store outlets. All music stores can integrate these displays with those outlined on pages 10 and 11, providing a complete "Carnegie Hall" music promotion.

Contact your radio program director and suggest special concerts based on selections from the album for their recorded classical music programs.

IMPORTANT

The music promotions on this page and pages 10 and 11 are each presented separately, but for practical purposes should be handled as one huge "Carnegie Hall" music bally.

Featherknits

Marsha Hunt and Martha O'Driscoll are starred in the national advertising campaign sponsored by Featherknit Sweaters. These full-page and half-page ads appeared in Charm, Seventeen, Sportswear, Glamour and Woman's Reporter. Featherknits also prepared display pieces based on these ads for department store and specialty shop promotions.

Still FF-1-12X

KEY STILLS of Marsha Hunt and Martha O'Driscoll (extreme right) are available for this promotion. Order stills by number from your National Screen Exchange.

Marsha Hunt
Featherknit
Martha O'Driscoll
"starring" in Featherknit CABLE STARS. At leading stores in Spring's own shades.
About $5
Send for the calypso version of "Look Sweeter In A Sweater" and for Glamour booklet G-D, too.
*CARNEGIE HALL
Federal Films production for release thru United Artists in the spring of 1947
Featherknits
1372 BROADWAY, NEW YORK 18
BROOKLYN KNITWEAR CO., INC.
LISTEN FOR "LOOK SWEETER IN A SWEATER" ON YOUR FAVORITE STORE'S RADIO HOUR

Parade of Featherknit Stars
Marsha Hunt
Featherknit
Martha O'Driscoll
Glorious, glamourous stars of CARNEGIE HALL* wearing their fascinating, fashion-right FEATHERKNITS.
*CARNEGIE HALL
Federal Films production for release thru United Artists, in the spring of 1947
Send for the calypso version of "Look Sweeter In A Sweater" and for Glamour booklet C-F, too.
Featherknits 1372 BROADWAY, NEW YORK 18, BROOKLYN KNITWEAR CO., INC.
LISTEN FOR "LOOK SWEETER IN A SWEATER" ON YOUR FAVORITE STORE'S RADIO HOUR

Featherknit
STARS
It's a natural . . .
the stars of CARNEGIE HALL* in Featherknit STARS.
Glorious, glamourous
Marsha Hunt and Martha O'Driscoll
both proving a girl will always
"Look Sweeter In A Sweater".
Marsha Hunt in Classic Star.
about $4.00
Martha O'Driscoll in Novelty Star.
about $3.50
Send for the calypso version of "Look Sweeter In A Sweater", and for Glamour Booklet G-D, too.
*Federal Films production for release thru United Artists, in the spring of 1947
Featherknits
BROOKLYN KNITWEAR CO., INC.
1372 BROADWAY, NEW YORK 18
LISTEN FOR "LOOK SWEETER IN A SWEATER" ON YOUR FAVORITE STORE'S RADIO HOUR

Still FF-1-13X

CELANESE

The Celanese Corp. of America, largest fabric house in the country, has designed especially for "Carnegie Hall" this Celanese Creative Jersey Print, based on a musical theme. This fabric has been made up into four items being sold nationally.

(L. to R.) Stills FF-1-14X, FF-1-16X, FF-1-15X

CARNEGIE HALL
Featuring the present-day mood of musical settings in motion pictures. A Federal Films production. Released thru United Artists.
by Coro
CARNEGIE HALL JEWELRY
Coro brilliantly, extravagantly interprets the musical mood with jewelry that's an overture to accomplishment. Inspired by the motion picture CARNEGIE HALL.
Coro
Masterpieces of Fashion Jewelry

Nini Turcotte, one of America's outstanding designers, has made up a hostess gown and blouse-and-slack combination. The Elfreda Company has designed two street dresses. The gown and street dresses are shown here, modelled by Marsha Hunt. Contact local department stores and fashion shops to set up a local promotion based on these fashions, including newspaper ads, fashion show and window displays. The stills shown here are available for newspaper publicity or display purposes. Order by number from your National Screen Exchange.

Coro

For names of local outlets, write to:

Hester Browne
Coro, Inc.
47 West 34th St., N. Y. C.

Coro, famous name in fashion jewelry, has created a startling new series of "Carnegie Hall Jewelry" including a lyre, a violin and a concert stage. These magnificent new creations are receiving an extensive national advertising send-off in Mademoiselle, Charm and Today's Woman. This national ad, in full color, is reproduced at left. Coro has also made up laminated counter cards which have been distributed to the thousands of stores that sell Coro jewelry across the country.

Contact the local Coro outlets for wide use of the prepared display material plus special window displays and co-op newspaper ads.

Matchabelli PERFUME

Marsha Hunt is being starred in a nationwide publicity and promotion campaign scheduled by Prince Matchabelli, Inc., to tie in with all local "Carnegie Hall" engagements. The still shown at left is one of a series of publicity photos the company is planting with beauty editors and fashion editors everywhere. This same still can be used as the basis of window and counter displays of Matchabelli Perfumes; co-op ads or a lobby stunt wherein a sample spray of the perfume will be offered free to women patrons. Contact all department stores and cosmetic and drug departments of other stores for window and counter displays.

For names of local outlets, write to:

Mrs. Laura Goldsmith
Prince Matchabelli, Inc.
711 Fifth Avenue, New York, N. Y.

Order "Still FF-1-11X" from your National Screen Exchange.

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THIS IS HOW TO SET UP YOUR NATIONAL PROMOTIONS

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Dept. Store Promotion . . . . . Page 16

Virtually all of the other tie-ups above can be covered in the various departments of local department stores.

GENERAL ELECTRIC

Lily Pons Stars In General Electric Radio's Biggest Display Campaign Ever

General Electric Radio is embarking on a tremendous display campaign based on a four-color full page ad featuring Lily Pons in all the top circulation magazines. These displays, in preparation at this writing, will be distributed nationally during the month of August, 1947. This is the first time in the history of General Electric Radio that they have gone into a display campaign in addition to national ads. The distribution of the display material will guarantee coverage in every town and city in the country. General Electric dealers and outlets should be seen as early as possible to take the fullest advantage of the tremendous send-off being given to Lily Pons, "Carnegie Hall" and GE Radios. It's a powerful trio for local promotion.

The General Electric National Ad will appear in:

LIFE * LOOK * SATURDAY EVENING POST * COLLIER'S * COUNTRY GENTLEMAN * FARM JOURNAL * PROGRESSIVE FARMER

Federation of Women's Clubs Honors 'Carnegie Hall'; Will Do Same Locally

"Carnegie Hall" was cited as the picture of the month for May, 1947 by the Committee on Motion Pictures of the General Federation of Women's Clubs. Terming the picture "a miracle of motion picture achievement", the committee expressed appreciation of the film which brings great musicians and music into each community of the country.

Arrange to screen "Carnegie Hall" for the local chapter of the General Federation in order to set the basis for a cooperative campaign embracing letters of commendation to club members, a citation along the lines of the National Federation Committee's; special school promotions in cooperation with Parent-Teacher Associations, etc.

FASHION SHOW

Contact your leading department store and suggest the idea of holding a fashion show based on the evolution of women's fashions from the opening of Carnegie Hall in 1891 to the present day.

For a promotion that will command newspaper space use debutantes for models and turn proceeds over to charity with the charity organization sponsoring the show. In this way you might also be able to secure the services of a musician of Carnegie Hall calibre to perform at the fashion show.

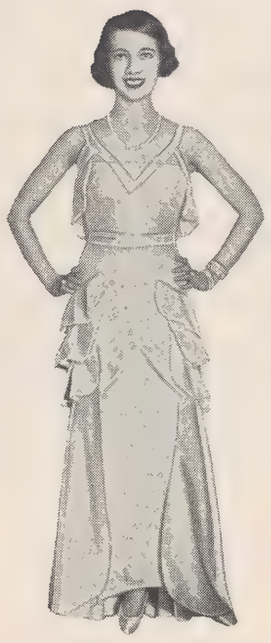
The evolution of fashions is always a drawing card to the women and the prestige of the name CARNEGIE HALL gives the store a chance to display their wares in the best possible light — with the emphasis, of course, on evening and semi-formal gowns and accessories.

Use life-size blow-ups of Lily Pons, Rise Stevens and Martha O'Driscoll in evening clothes as they appear in "Carnegie Hall." Fashion poster can read: "Since 1891 Carnegie Hall has led the parade in music and fashionable audiences." Use the fashion stills shown here for life-size display in fashion show. Also see "Celanese" on page 13.

Still FF-1-98

Still FF-1-A71

Still FF-1-74



Still FF-1-17X

Still FF-1-5

FASHION WINDOW

Every department store on the main street in Hartford, Conn., designed "Carnegie Hall" fashion window displays as shown in these photographs. In almost every case a life-size blow-up of one of the featured artists in the picture served as the basis for the display. Tie-in copy read: "An evening at Carnegie Hall" and "We are going to Carnegie Hall." Full credits for local playdate should be included on all announcement cards.

Sage-Allen window display devoted to Lily Pons and featuring a full panel of stills from the picture.

Rise Stevens poster plus stills and window cards help dress up this window of fashions.

This window featured Lily Pons poster (one of her concert appearance series) and a number of production stills.

Poster of Heifetz and stills and window cards help make this another interesting window.

One of a series of windows saying: "You'll see us at the premiere of 'Carnegie Hall'."

TIE-UP STILLS

Order stills by number from your National Screen Exchange.

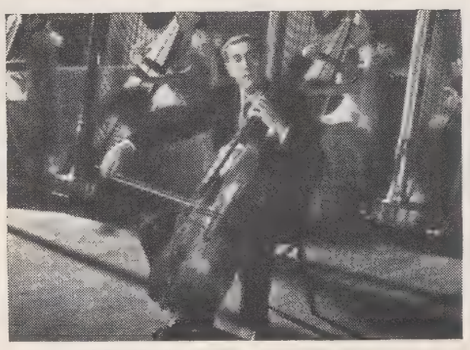
FASHIONS
Lily Pons (FF-1-74)
Rise Stevens (FF-1-25)

JEWELRY
Rise Stevens (FF-1-34)

HAIR STYLING
Lily Pons (FF-1-A75)

TRUMPET
Harry James (FF-1-303)

STEINWAY PIANO
Artur Rubinstein (FF-1-54)



CELLO
Gregor Piatigorsky (FF-1-15)

VIOLIN
Jascha Heifetz (FF-1-40)

DEPARTMENT STORE PROMOTION

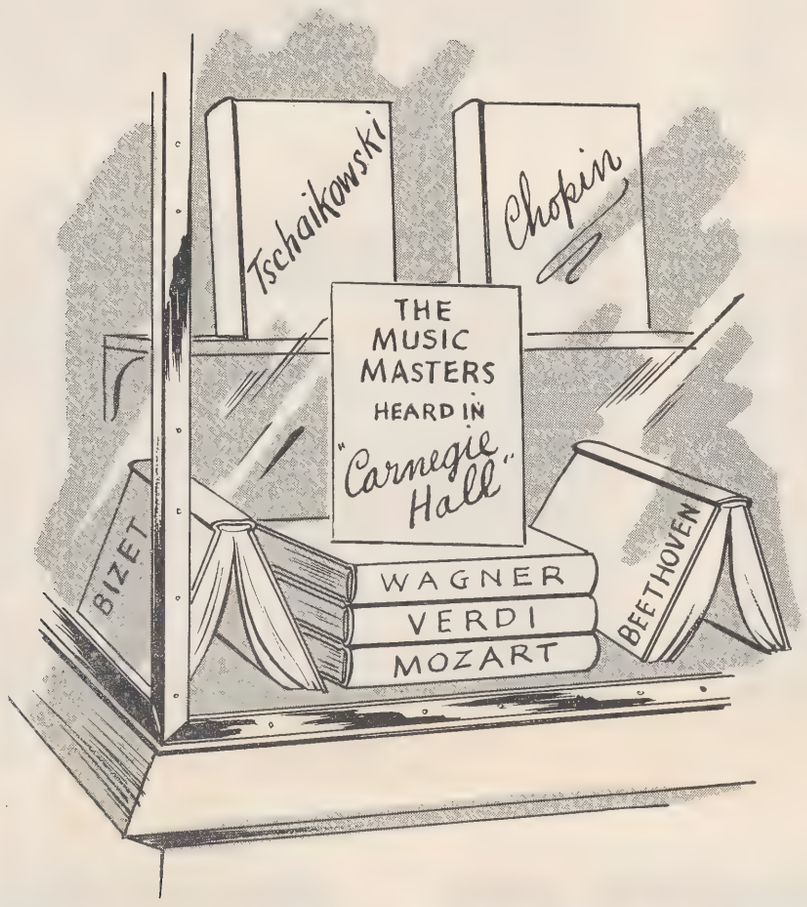
"Carnegie Hall," because of its scope and theme, shapes up as one of the top merchandising pictures of the year. Department stores particularly have gone all-out in advance engagements on window displays (see page 15), co-op ads and store-wide stunts. Sage-Allen, leading Hartford, Conn., department store, set up a booth on the main floor (see right) where ticket orders were taken for customers and store employees. In Hartford the showing was on a reserved seat basis, but where continuous runs prevail, the booths can be used for general publicity purposes, including the playing of the various recorded albums and the distribution of programs and throwaways. In addition to the sales booth, arrangements were made with Sage-Allen to handle mail order tickets, special theatre parties and employee groups.

SALES BOOTH

This sales booth was set up in the Sage-Allen store, Hartford, Conn., in connection with the pre-release premiere at the Bushnell Auditorium. The prime purpose was to accommodate Sage-Allen customers wishing to make reservations for the Bushnell. Booth attendant called in sales to the Bushnell box-office once each hour and tickets were held for pick-up for 12 hours.

"COME TO CARNEGIE HALL"

Suggest to the merchandising manager of your local department store that an area on the main floor be decked out with a proscenium cut-out or drape and dubbed "Carnegie Hall." In this area are displayed all the tie-in merchandise described elsewhere in this campaign book. Store publicizes this stunt in newspaper ads and directional ads around the store.



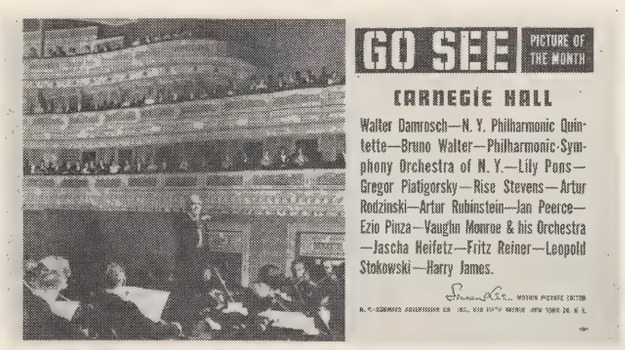
BOOK STORE DISPLAY

A great number of popular books have been written about the composers whose works are represented in "Carnegie Hall." Make this fact the basis of book store window displays and newspaper ads, with credits for your playdate listing the selections by these composers which are featured in the picture. (You'll find this information on page 8.)

For display purposes, feature the books themselves plus photos of the artists who perform each composer's works. For additional coverage, arrange for the reprinting of one of the 1-column ads in the inserted ad section for distribution as book marks.

LIBRARIES, SCHOOLS & COLLEGES will cooperate in setting up similar displays in reading rooms and study halls.

CAR CARDS


GO SEE
PICTURE OF THE MONTH
CARNEGIE HALL
Walter Damrosch—N. Y. Philharmonic Quintette—Bruno Walter—Philharmonic-Symphony Orchestra of N. Y.—Lily Pons—Gregor Piatigorsky—Rise Stevens—Artur Rodzinski—Artur Rubinstein—Jan Peerce—Ezio Pinza—Vaughn Monroe & his Orchestra—Jascha Heifetz—Fritz Reiner—Leopold Stokowski—Harry James.

Seven million New Yorkers saw this subway card daily, bidding them "GO SEE 'CARNEGIE HALL' " . . . and listing all the music artists in the cast. Let the car cards work for you, too!

MENU IMPRINTS

Get all the smart restaurants and hotel dining rooms in town to imprint their menus wtih the following copy:

"Eat the best food here . . . and be sure to see the best picture in town . . . CARNEGIE HALL."

Another slant:

"For the best food in town . . . it's THE RITZ!"

"For the best entertainment . . . it's CARNEGIE HALL!"

HOTEL CARDS

Announcement cards should be distributed daily to guests at all local hotels "inviting" them to make their visits more pleasant by seeing "Carnegie Hall." Suggested copy for cards:

"Thousands of visitors to New York each year go to Carnegie Hall. The management invites you to make your stay here more pleasant by seeing 'Carnegie Hall,' now in our town at the Bijou Theatre."

RAILROAD INFO

In Hartford, a few passes to the Information booth telephone girls at local railroad and bus terminals achieved this easily accomplished but effective stunt: The switchboard operators giving telephone information regarding train schedules added a postscript in answer to each question, saying: "If you have time, be sure to see 'Carnegie Hall' at the Bushnell Theatre."

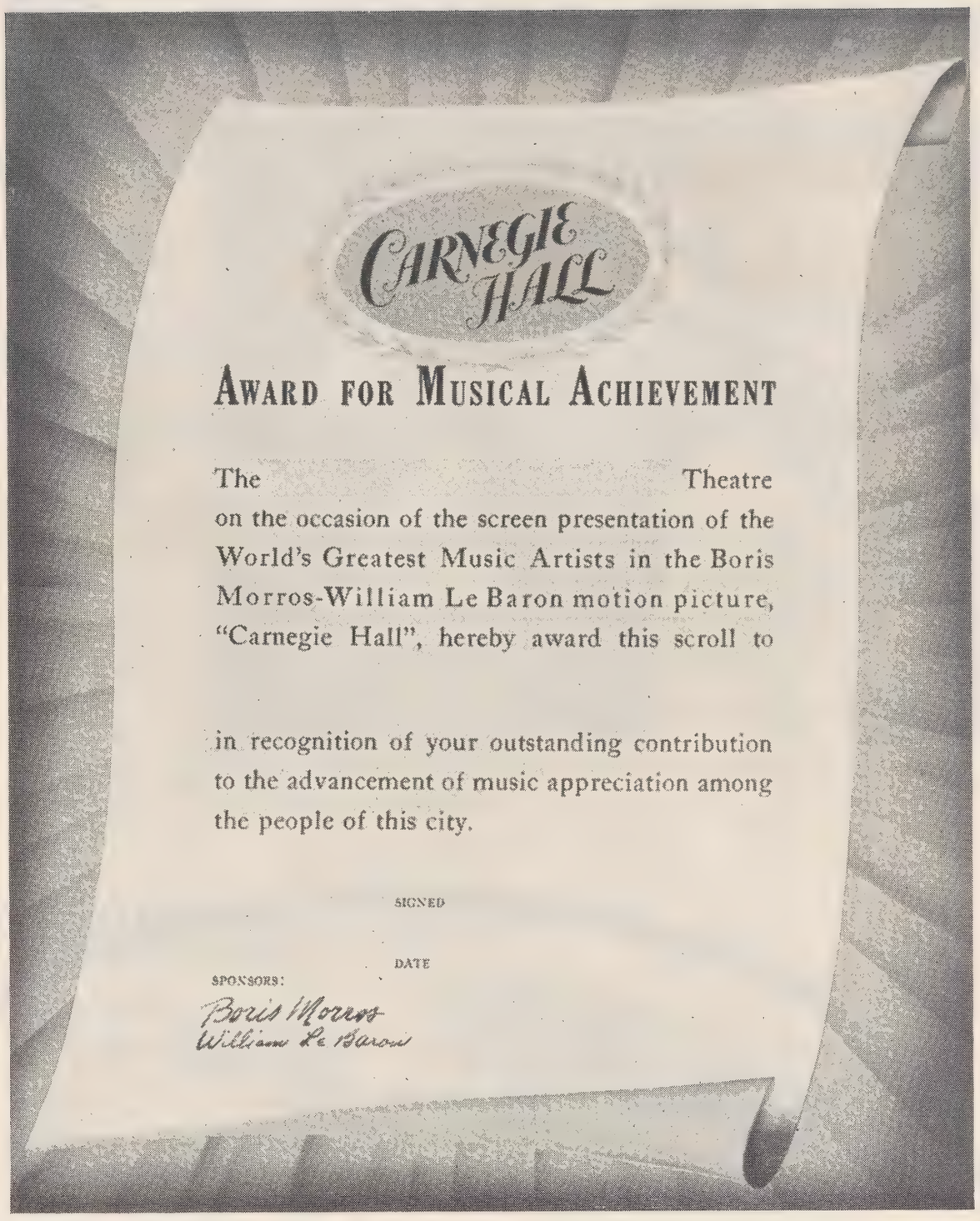
CARNEGIE HALL AWARD

In every city there are persons or organizations whose major efforts are directed toward the cultural betterment of the community. They are the ones who sponsor musical concerts, local symphonies and musical education. It would be proper and publicity-wise to present to such persons or organizations a scroll citing their contributions to "the advancement of music appreciation among the people of your city". The scroll shown at right is available as an 8x10 still, which can be enlarged locally on fine paper, properly filled in and presented to local personages by some outstanding civic celebrity. Get newspaper story and pictures of the presentation.

Here's another newspaper angle. Have a group of young music students make the presentation. These boys are shown with Gregor Piatigorsky, world-renowned cellist.

This still is available at your National Screen Exchange.

Order "Still FF-1-18X".


CARNEGIE HALL
AWARD FOR MUSICAL ACHIEVEMENT
The Theatre
on the occasion of the screen presentation of the World's Greatest Music Artists in the Boris Morros-William Le Baron motion picture, "Carnegie Hall", hereby award this scroll to
in recognition of your outstanding contribution to the advancement of music appreciation among the people of this city.
SIGNED
DATE
SPONSORS:
Boris Morros
William Le Baron

CARNEGIE HALL NIGHT

Let "Carnegie Hall", the world's most famous music hall, be the inspiration for a concert by the musical prodigies of your town — a home-town Carnegie Hall Concert. A project of this kind certainly merits the backing of the Mayor, prominent citizens, patrons of music and leading music schools.

With the backing of a charitable organization an unused hall or ballroom could be rented for the night before the opening of the picture and newspaper coverage on an event of this kind will be big.

The local talent for the Carnegie Concert should be gathered from local music schools and if there are any well-known artists in your town they might be secured as an added attraction.

Consult Musical Program on page 8 for suggested numbers to be featured at this local Carnegie Hall Concert. Management of the show should be handled by the head of local music school or if there is an amateur symphonic group in town they might be interested in putting on the show.

Old Farms Trainees Attend Film Premiere At Bushnell

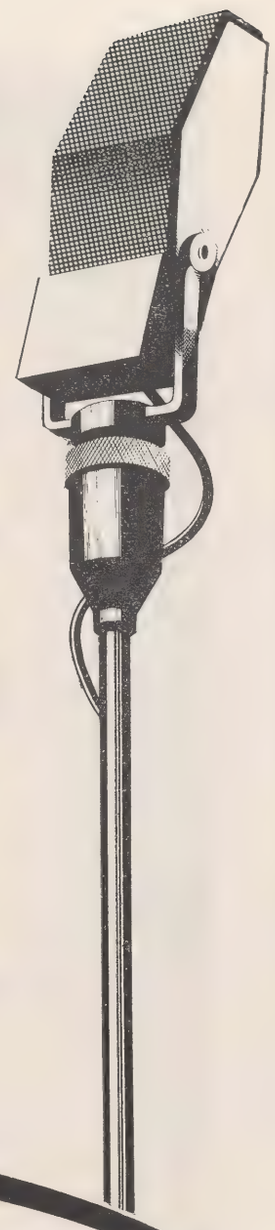
Colonel Charles A. Pfeffer, commanding officer of the Old Farms Convalescent Hospital is shown leading a group of his trainees into Bushnell Memorial Hall to attend the first showing of the motion picture "Carnegie Hall" in its special Hartford premiere. The 25 trainees were guests of former Mayor William H. Mortensen, Bushnell director, and Boris Morros, producer of the picture (Courant Photo).

A contingent of blind veterans from the Old Farms Convalescent Hospital were special guests of the management in Hartford at the opening performance. Newspaper stories covering this presentation quoted Colonel Charles A. Pfeffer, in charge of the contingent, as stating: " 'Carnegie Hall' is the type of picture that is of great interest to blind men. Great music can be 'seen' as well as heard by them."

This jeep cruised around town as a "Carnegie Hall" courier in Hartford. It was dubbed the "Carnegie Hall Official Car" and was emblazoned with signs hailing the appearance of the picture at the Bushnell Memorial. The jeep was used to carry contacts to newspapers, schools, merchants and City Hall. It soon became a familiar sight on all Hartford streets.

★ RADIO CAMPAIGN

Sidewalk interview broadcast in Hartford, Conn., on one of the city's busiest corners.



. . . SPOTS . . . INTERVIEWS . . . QUIZ PROGRAM

SIDEWALK INTERVIEWS

Get the roving reporter of your local radio station to interpolate the following questions in his regular street interviews:

1. *Do you know that it would take two years to see all the mighty artists in "Carnegie Hall" in person?*

2. *Have you ever been to Carnegie Hall in New York?*

3. *Do you know that more people went to concerts last year than attended baseball games?*

4. *Do you know that it would cost* $35 *to see all the artists in "Carnegie Hall" in person?*

Present guest tickets to those people interviewed and get in a plug for the theatre and playdate.

RADIO QUIZ

Here's a quiz on the world famous artists appearing in the picture that should be planted on the radio during its run at your theatre. Questions can be used separately on quiz shows or as a group. Title credits, of course should be given as well as theatre and playdate.

1. What world famous violinist made his debut at Carnegie Hall at 16 and is now appearing in a motion picture?

Ans. Jascha Heifetz.

2. What famous opera singer starred in "Going My Way" and is now appearing in a new motion picture?

Ans. Rise Stevens.

3. What famous Metropolitan coloratura came originally from France and is only five feet tall? Purty, too.

Ans. Lily Pons.

4. What gifted singer has had four operas especially revived for him, "The Marriage of Figaro," "The Love of Three Kings," "Boris Godounoff" and "Don Giovanni"?

Ans. Ezio Pinza.

5. What famous musical conductor becomes a movie star at 70?

Ans. Bruno Walter.

"An Afternoon At Carnegie Hall"

The wealth of recorded music from "Carnegie Hall" gives you a good foundation for a radio recorded symphony program. Call this program "An Afternoon at Carnegie Hall" and in addition to the recordings made by Columbia and RCA Victor (see Pages 10 and 11) you can also include recordings by the great conductors appearing in the film; operatic arias played or sung by the concert artists who appear in "Carnegie Hall"; Harry James and Vaughn Monroe recordings.

SPOT ANNOUNCEMENTS

STATION BREAKS:

ANNOUNCER: Never before! . . . Never again! . . . Boris Morros and William LeBaron present the top names of all in "Carnegie Hall." It's the mightiest music event the screen has ever known, coming to the..... Theatre soon.

* * *

ANNOUNCER: The curtain rises on the greatest music motion picture of all time! It's "Carnegie Hall". . . starring Walter Damrosch . . . Bruno Walter . . . Lily Pons . . . Artur Rodzinski . . . Artur Rubinstein . . . Gregor Piatigorsky . . . Rise Stevens . . . Jan Peerce . . . Ezio Pinza . . . Vaughn Monroe . . . Jascha Heifetz . . . Fritz Reiner . . . Leopold Stokowski . . . Harry James. Don't miss "Carnegie Hall" coming Friday to the Bijou Theatre.

* * *

ANNOUNCER: It would take two years and thirty-five dollars to see all these mighty artists in person . . . Walter Damrosch . . . Bruno Walter . . . Lily Pons . . . Artur Rodzinski . . . Artur Rubinstein . . . Gregor Piatigorsky . . . Rise Stevens . . . Jan Peerce . . . Ezio Pinza . . . Vaughn Monroe . . . Jascha Heifetz . . . Fritz Reiner . . . Leopold Stokowski . . . Harry James. They're all in "Carnegie Hall," a Boris Morros and William LeBaron presentation, coming to the Bijou Theatre Friday.

ONE-MINUTE:

ANNOUNCER: The top names of all are in "Carnegie Hall." "Carnegie Hall," the Boris Morros and William LeBaron production coming to the ..... Theatre on ..... The New York critics were loud in their praise of this picture . . . Two and a quarter hours of sheer delight said the Daily News. . . . I'd like to go right back and hear it all over again said the New York Sun. "Carnegie Hall" brings the musical great to the screen for the first time . . . Walter Damrosch . . . Bruno Walter . . . Lily Pons . . . Artur Rodzinski . . . Artur Rubinstein . . . Gregor Piatigorsky . . . Rise Stevens . . . Jan Peerce . . . Ezio Pinza . . . Vaughn Monroe . . . Jascha Heifetz . . . Fritz Reiner . . . Leopold Stokowski . . . Harry James. It's the mightiest music event the screen has ever known, coming to the.....Theatre on.....

AMATEUR HOUR

If you have an amateur hour program on your local radio station suggest the idea of devoting one night to tryouts of a more serious nature. Have an announcement made that on the specified night tryouts will be along classical lines in honor of "Carnegie Hall" and all unknown artists whose ambition it is to give a performance in "Carnegie Hall." Have a special promoted "Carnegie Hall" prize for the winner and guest tickets for the other contestants on the program. Get a few well-known musicians or music critics to act as judges in this special "Carnegie Hall Amateur Hour."

GO AFTER LOCAL CULTURAL GROUPS

"Carnegie Hall" will get the wholehearted support of every local symphonic organization, concert group, school and music club. Every effort should be made to take advantage of this cooperation. Follow the lead of Hartford, where the following special campaign was evolved for this large audience:

SCHOOLS: An advance screening was held for the heads of Public and Parochial schools and executives of large business firms in Hartford. As a result of the relationship established at this meeting and the very favorable impression made by the picture, numerous blocks of 50 and 100 tickets were sold to groups of school children, insurance firms' employees and women's club memberships. In each case special directives and promotional announcements were authorized by those in charge, facilitating the sale of tickets to these special groups. School matinees were scheduled daily to accommodate the school children's theatre parties.

WOMEN'S CLUBS: Lists of local women's club members were obtained from the Chamber of Commerce. Civic officials cooperated extensively, including the Mayor's proclamation of "Carnegie Hall Week."

CLERGY: In addition to the above, telegrams were dispatched to college heads and members of the clergy of all denominations, inviting their recommendations to their respective organizations on the basis that a production like "Carnegie Hall" merits the support of all who work for a fuller cultural development of the motion picture medium.

SYMPHONIC GROUPS: Virtually every community has a local concert hall and a supporting organization. Such organizations can be immensely helpful in publicizing your playdate through their mailing lists.

For name of local Symphonic Hall or Symphony Group, write to:

Press Book Editor
United Artists Corp.
729 Seventh Avenue, N. Y. C.

PROGRAM • DIRECT MAIL • THROWAWAY —ALL EFFECTIVELY USED IN FIRST DATES

— The Credits —

Produced by WILLIAM LeBARON and BORIS MORROS
Directed by EDGAR G. ULMER

Production Supervisor . . . Samuel Rheiner
Screenplay by Karl Kamb — Original Story by Seena Owen

Art Director and Costume Designer . . . . . Max Ree
Production Technique . . . . . Eugen Shuftan
Musical Advisor . . . . . Sigmund Krumgold
Director of Photography . . . . . William Miller
Unit Manager . . . . . George W. Ackerson, Jr.
Assistant Director . . . . . Sol J. Scoppa, Jr.
Dialogue Director . . . . . Jules Bricken
Recordings (Reeves Sound Studios)
Walter Hicks and Richard J. Vorisek
Film Editor . . . . . Fred R. Feitshans, Jr.
Makeup . . . . . Fred C. Ryle
Special Effects . . . . . Roy W. Seawright
"BEWARE MY HEART" . . . Words and Music by Sam Coslow
"57th STREET RHAPSODY" . . . Composed by M. and W. Portnoff
Orchestration . . . . . Russell Bennett
"SOMETIME WE WILL MEET AGAIN" . . . By Gregory Stone
"THE PLEASURE'S ALL MINE"
By Frank Ryerson and Wilton Moore
"BROWN DANUBE" . . . . . Composed by Hal Borne
Conductor . . . . . Charles Previn
(Director of Music, Radio City Music Hall, New York City)
Orchestra Managers . . . Daniel Rybb and Maurice Van Praag
Piano Recordings . . . . Nadia Reisenberg, Dorothy Eustis, Walter Gross, David Saperton and Rosa Linda
Western Electric Sound Recording

Boris Morros and Wm. LeBaron present

"Carnegie Hall"

BORIS MORROS and WILLIAM LeBARON present

"Carnegie Hall"

Directed by EDGAR G. ULMER
Production Supervisor . . . Samuel Rheiner
Screenplay by Karl Kamb
Original Story by Seena Owen
Produced and Photographed in CARNEGIE HALL, NEW YORK CITY

— The Cast —

Nora Ryan . . . . . Marsha Hunt
Tony Salerno, Jr. . . . . William Prince
John Donovan . . . . . Frank McHugh
Ruth Haines . . . . . Martha O'Driscoll
Tony Salerno, Sr. . . . . Hans Yaray
Anton Tribik . . . . . Joseph Buloff
Olin Downes . . . . . Himself
Henry . . . . . Emile Boreo
Tschaikowsky . . . . . Alfonso D'Artega
Walter Damrosch (1891-1909) . . . . Harold Dyrenforth
Katinka . . . . . Eola Galli

In the Order of Their Appearance

WALTER DAMROSCH
NEW YORK PHILHARMONIC QUINTETTE
BRUNO WALTER
PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK
LILY PONS
GREGOR PIATIGORSKY
RISE STEVENS
ARTUR RODZINSKI
ARTUR RUBINSTEIN
JAN PEERCE
EZIO PINZA
VAUGHAN MONROE AND HIS ORCHESTRA
JASCHA HEIFETZ
FRITZ REINER
LEOPOLD STOKOWSKI
and
HARRY JAMES

A FEDERAL FILMS PRODUCTION
RELEASED THRU UNITED ARTISTS

— The Program —

OVERTURE: "Tuning Up" . . . . . Boris Morros
THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK
LEOPOLD STOKOWSKI, Conducting

TSCHAIKOWSKY . . . Concerto for Piano and Orchestra in B Flat minor, No. 1, Op. 23
First Movement
ALFONSO D'ARTEGA (as composer), conducting
Fourth Movement
WALTER DAMROSCH, conducting

WAGNER . . . . . Prelude to "Die Meistersinger"
BRUNO WALTER, conducting

RACHMANINOFF . . . . . "Vocalise," Op. 34, No. 14
LILY PONS

DELIBES . . . . . "Bell Song" from "Lakme" (Act II)
LILY PONS

CHOPIN . . . . Polonaise in A Flat major, No. 6, Op. 53

DE FALLA . . . "Ritual Fire Dance" from "L'amour sorcier"
ARTUR RUBINSTEIN

SAINT SAENS . . . . . Le Cygne (The Swan) from "Carnival of the Animals"
GREGOR PIATIGORSKY

SAINT SAENS . . . . "My Heart At Thy Sweet Voice" from "Samson and Delilah" (Act II)

BIZET . . . . . "Seguidilla" from "Carmen" (Act I)
RISE STEVENS

BEETHOVEN . . . . Symphony in C minor, No. 5, Op. 67, Fourth Movement
ARTUR RODZINSKI, conducting

DI CAPUA . . . . . "O Sole Mio"
JAN PEERCE

VERDI . . . . "Il lacerato spirito" (The tormented spirit) from "Simon Bocanegra" (Act I)

MOZART . . . "Finch han dal vino" (For a carousal where all is madness) from "Don Giovanni" (Act I)
EZIO PINZA

SAM COSLOW . . . . . "Beware My Heart"
VAUGHN MONROE and his orchestra

TSCHAIKOWSKY . Concerto for Violin and Orchestra in D major, Op. 35
JASCHA HEIFETZ, soloist — FRITZ REINER, conducting

TSCHAIKOWSKY . . . Symphony in E minor, No. 5, Op. 64, Second Movement
LEOPOLD STOKOWSKY, conducting

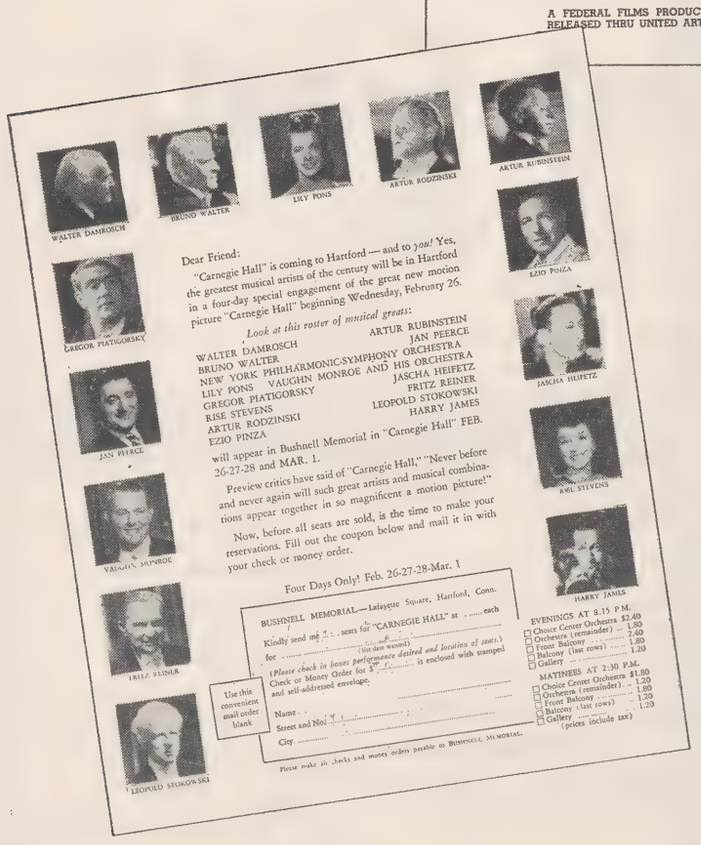
W. and M. PORTNOFF . . . . "57th Street Rhapsody"
HARRY JAMES

The Throwaway

8" x 21", printed on various colored stocks—which can easily be prepared locally. Add mail order blank according to policy. They should be distributed in lobby as advance herald, as package inserts, on all music store counters, on the streets and in mailings to music lovers. In Hartford over 5000 such throwaways were dropped from the tallest building in town.

Program

should also be prepared locally for distribution at all showings. It provides an excellent means of building word-of-mouth. Additional quantities may be distributed in schools and colleges.



Dear Friend:

"Carnegie Hall" is coming to Hartford — and to *you!* Yes, the greatest musical artists of the century will be in Hartford in a four-day special engagement of the great new motion picture "Carnegie Hall" beginning Wednesday, February 26.

Look at this roster of musical greats:

WALTER DAMROSCH — ARTUR RUBINSTEIN
BRUNO WALTER — JAN PEERCE
NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA
LILY PONS — VAUGHN MONROE AND HIS ORCHESTRA
GREGOR PIATIGORSKY — JASCHA HEIFETZ
RISE STEVENS — FRITZ REINER
ARTUR RODZINSKI — LEOPOLD STOKOWSKI
EZIO PINZA — HARRY JAMES

will appear in Bushnell Memorial in "Carnegie Hall" FEB. 26-27-28 and MAR. 1.

Preview critics have said of "Carnegie Hall," "Never before and never again will such great artists and musical combinations appear together in so magnificent a motion picture!"

Now, before all seats are sold, is the time to make your reservations. Fill out the coupon below and mail it in with your check or money order.

Four Days Only! Feb. 26-27-28-Mar. 1

BUSHNELL MEMORIAL — Lafayette Square, Hartford, Conn.

Kindly send me ... seats for "CARNEGIE HALL" at ..... each
for ..... (list date wanted)
(*Please check in boxes performance desired and location of seats.*)
Check or Money Order for $ ..... is enclosed with stamped and self-addressed envelope.

Name . . . . .
Street and No. . . . . .
City . . . . .

Use this convenient mail order blank

EVENINGS AT 8.15 P.M.
☐ Choice Center Orchestra $2.40
☐ Orchestra (remainder) . . . 1.80
☐ Front Balcony 1.80
☐ Balcony (last rows) 1.20
☐ Gallery 1.20

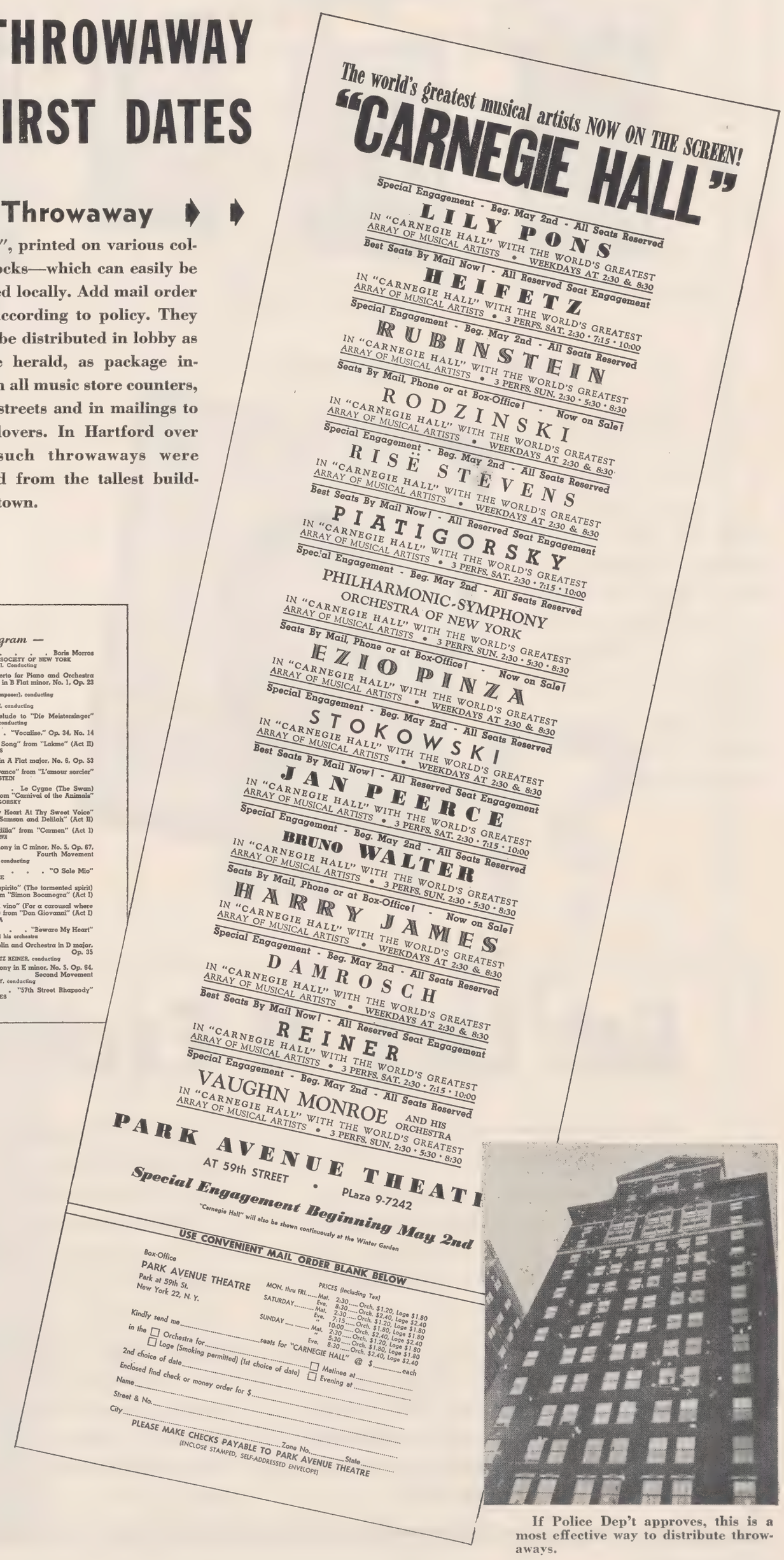
MATINEES AT 2:30 P.M.
☐ Choice Center Orchestra $1.80
☐ Orchestra (remainder) . . . 1.20
☐ Front Balcony 1.20
☐ Balcony (last rows) 1.20
☐ Gallery 1.20
(prices include tax)

Please make all checks and money orders payable to BUSHNELL MEMORIAL.

Mailing Piece

is designed primarily for such groups as described at the top of this page — and particularly where mail order business is desired. All star heads are available on one mat; copy can be set locally.

Order Mat (2X) .30



The world's greatest musical artists NOW ON THE SCREEN!

"CARNEGIE HALL"

Special Engagement - Beg. May 2nd - All Seats Reserved
LILY PONS
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • WEEKDAYS AT 2:30 & 8:30

Best Seats By Mail Now! - All Reserved Seat Engagement
HEIFETZ
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • 3 PERFS. SAT. 2:30 • 7:15 • 10:00

Special Engagement - Beg. May 2nd - All Seats Reserved
RUBINSTEIN
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • 3 PERFS. SUN. 2:30 • 5:30 • 8:30

Seats By Mail, Phone or at Box-Office! - Now on Sale!
RODZINSKI
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • WEEKDAYS AT 2:30 & 8:30

Special Engagement - Beg. May 2nd - All Seats Reserved
RISE STEVENS
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • WEEKDAYS AT 2:30 & 8:30

Best Seats By Mail Now! - All Reserved Seat Engagement
PIATIGORSKY
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • 3 PERFS. SAT. 2:30 • 7:15 • 10:00

Special Engagement - Beg. May 2nd - All Seats Reserved
PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • 3 PERFS. SUN. 2:30 • 5:30 • 8:30

Seats By Mail, Phone or at Box-Office! - Now on Sale!
EZIO PINZA
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • WEEKDAYS AT 2:30 & 8:30

Special Engagement - Beg. May 2nd - All Seats Reserved
STOKOWSKI
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • WEEKDAYS AT 2:30 & 8:30

Best Seats By Mail Now! - All Reserved Seat Engagement
JAN PEERCE
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • 3 PERFS. SAT. 2:30 • 7:15 • 10:00

Special Engagement - Beg. May 2nd - All Seats Reserved
BRUNO WALTER
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • 3 PERFS. SUN. 2:30 • 5:30 • 8:30

Seats By Mail, Phone or at Box-Office! - Now on Sale!
HARRY JAMES
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • WEEKDAYS AT 2:30 & 8:30

Special Engagement - Beg. May 2nd - All Seats Reserved
DAMROSCH
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • WEEKDAYS AT 2:30 & 8:30

Best Seats By Mail Now! - All Reserved Seat Engagement
REINER
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • 3 PERFS. SAT. 2:30 • 7:15 • 10:00

Special Engagement - Beg. May 2nd - All Seats Reserved
VAUGHN MONROE AND HIS ORCHESTRA
IN "CARNEGIE HALL" WITH THE WORLD'S GREATEST ARRAY OF MUSICAL ARTISTS • 3 PERFS. SUN. 2:30 • 5:30 • 8:30

PARK AVENUE THEATRE
AT 59th STREET • PLaza 9-7242

Special Engagement Beginning May 2nd

"Carnegie Hall" will also be shown continuously at the Winter Garden

USE CONVENIENT MAIL ORDER BLANK BELOW

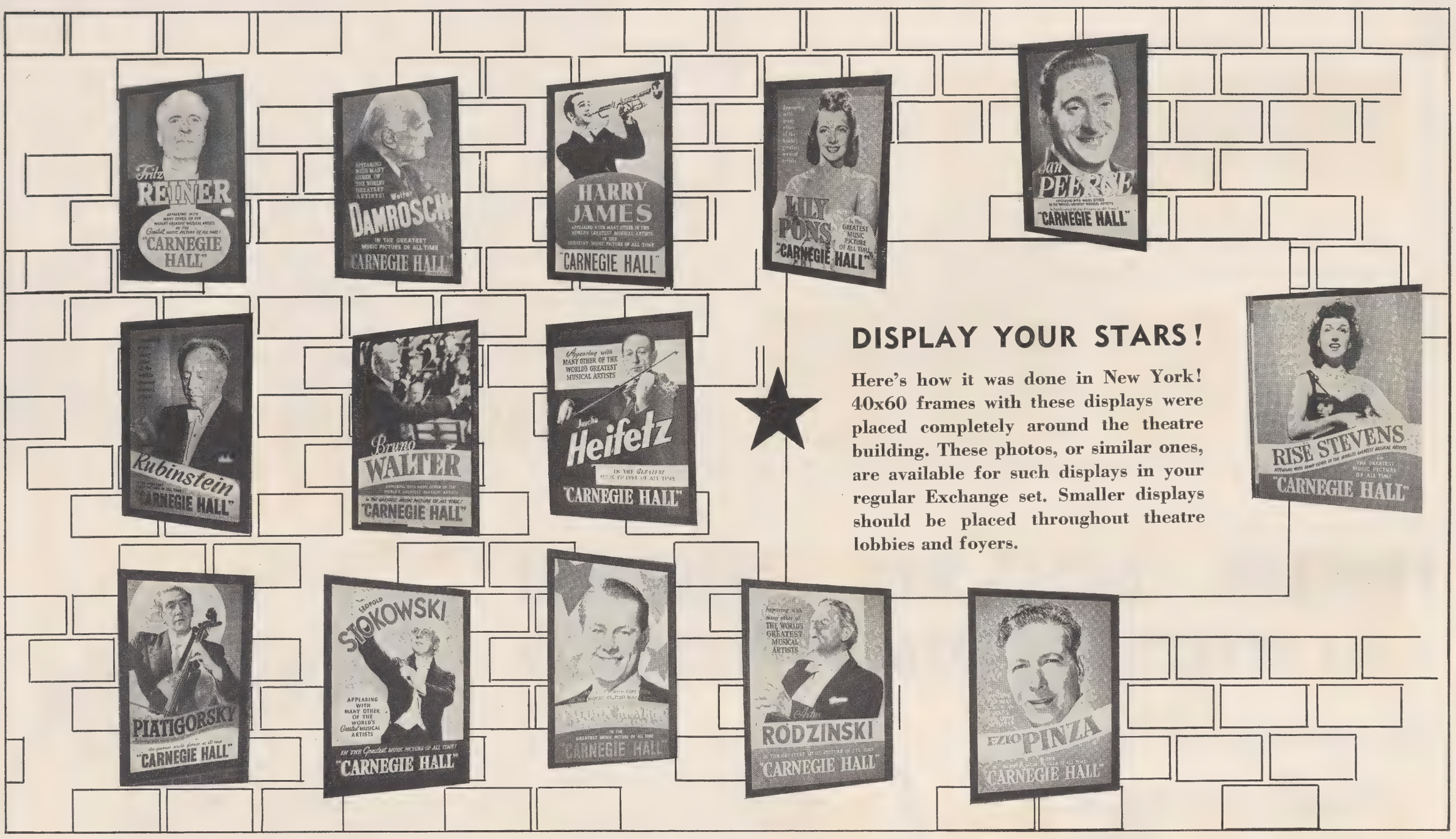
Box-Office
PARK AVENUE THEATRE
Park at 59th St.
New York 22, N. Y.

PRICES (Including Tax)
MON. thru FRI. ..... Mat. 2:30 ..... Orch. $1.20, Loge $1.80
Eve. 8:30 ..... Orch. $2.40, Loge $2.40
SATURDAY ..... Mat. 2:30 ..... Orch. $1.80, Loge $1.80
Eve. 7.15 ..... Orch. $1.20, Loge $2.40
SUNDAY ..... Mat. 10:00 ..... Orch. $1.80, Loge $1.80
2:30 ..... Orch. $2.40, Loge $2.40
Eve. 5:30 ..... Orch. $1.20, Loge $1.80
8:30 ..... Orch. $2.40, Loge $2.40

Kindly send me ..... seats for "CARNEGIE HALL" @ $ ..... each
in the ☐ Orchestra for ..... ☐ Matinee at .....
☐ Loge (Smoking permitted) (1st choice of date) ☐ Evening at .....
2nd choice of date .....
Enclosed find check or money order for $ .....
Name .....
Street & No. .....
City ..... Zone No. ..... State .....
PLEASE MAKE CHECKS PAYABLE TO PARK AVENUE THEATRE
(ENCLOSE STAMPED, SELF-ADDRESSED ENVELOPE)

If Police Dep't approves, this is a most effective way to distribute throwaways.

★ LOBBY CAMPAIGN

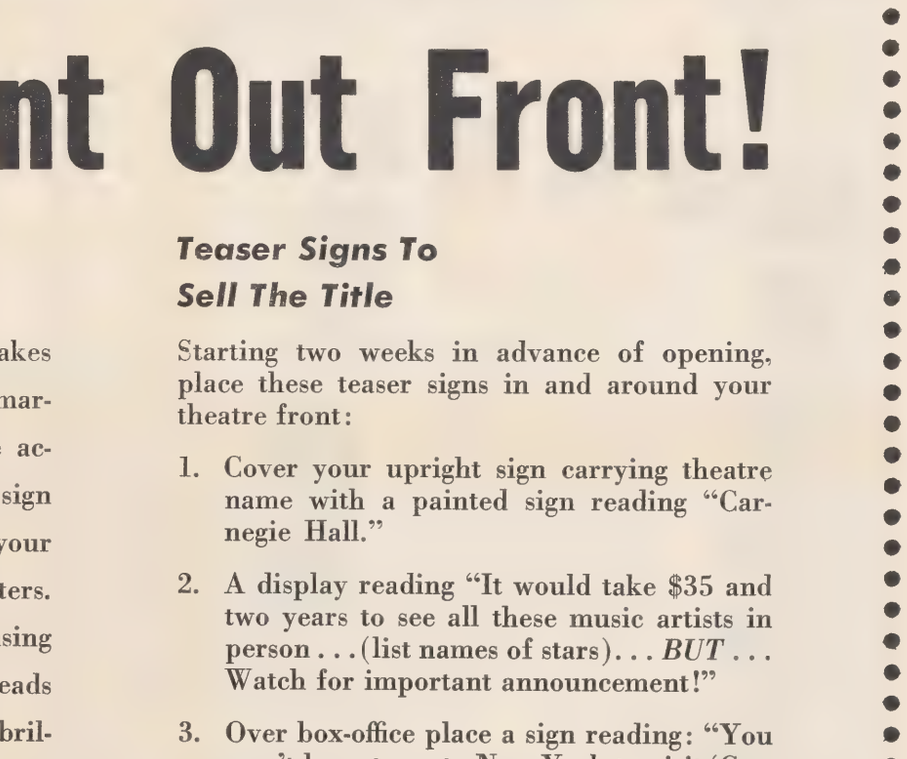


DISPLAY YOUR STARS!

Here's how it was done in New York! 40x60 frames with these displays were placed completely around the theatre building. These photos, or similar ones, are available for such displays in your regular Exchange set. Smaller displays should be placed throughout theatre lobbies and foyers.

★ Star cut-outs of the top names in the picture featured this floor-to-ceiling display at the Winter Garden in New York. Heads were in full color against a pastel blue background. Center oval in brilliant red. It makes a striking wall display — and it's simple to set up. Get stills from your regular Exchange set.

★ These are two dignified title presentations for wall frames in lobby or foyers. These displays were photographed at the Park Avenue Theatre. Similar display frames can be prepared locally, using these photos as a guide. Color scheme is pastel blue, yellow and red.



Get Lots of Excitement Out Front!

All Streets Lead To Carnegie Hall

Plaster the neighborhood around your theatre with street stencils, directional arrows, pointers and markers, all reading . . . "This way to Carnegie Hall . . . at the Bijou." Also arrange for all windows on streets leading to theatre to carry teaser posters reading: "Stop here for Dinner (or whatever item store features) . . . then go this way to Carnegie Hall." Also take advantage of street signs and parking meters with signs reading: "Coming or going . . . you'll want to visit Carnegie Hall."

Give Your Marquee Special Attention

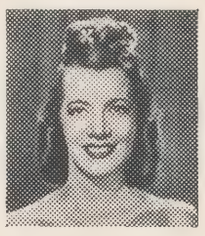
The long list of stars in "Carnegie Hall" makes it almost imperative that you give your marquee an unusual treatment. This can be accomplished by having a transparency sign painted with title and stars to cover your marquee in place of the usual cut-out letters. Paint this marquee sign in full color, using colored photo enlargements of the star heads if marquee is large enough. Light it up brilliantly from behind and watch the neighbors stop and look.

Teaser Signs To Sell The Title

Starting two weeks in advance of opening, place these teaser signs in and around your theatre front:

1. Cover your upright sign carrying theatre name with a painted sign reading "Carnegie Hall."
2. A display reading "It would take $35 and two years to see all these music artists in person . . . (list names of stars) . . . *BUT* . . . Watch for important announcement!"
3. Over box-office place a sign reading: "You won't have to go to New York to visit 'Carnegie Hall.' Watch our lobby for important announcement."

SET BIG CLASSIFIED AD PROMOTION...

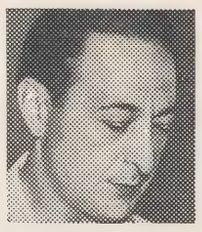

Lily Pons

Gregor Piatigorsky

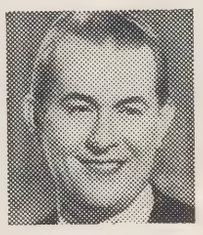
Rise Stevens

Leopold Stokowski

Ezio Pinza


Jascha Heifetz

Bruno Walter


Vaughn Monroe

Jan Peerce

14 WORLD FAMOUS ARTISTS
appearing in "Carnegie Hall".

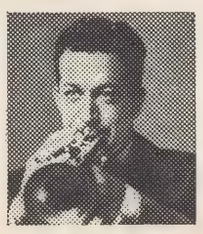
14 CLASSIFIED AD BARGAINS
in today's Times Want-Ads.

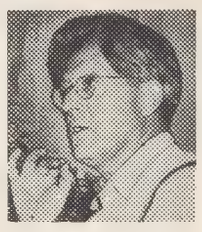
WIN FREE TICKETS!
Find the 14 bargains . . . see the 14 famous artists! See Contest Questionnaire below!

Artur Rubinstein

Fritz Reiner

Walter Damrosch

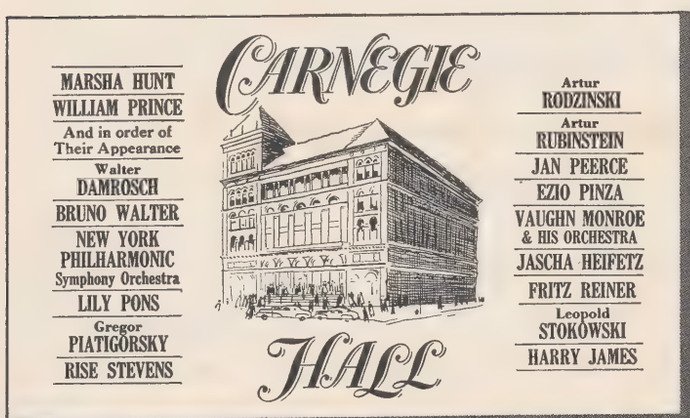

Harry James


Artur Rodzinski

HERE ARE SAMPLE QUERIES FOR YOUR CONTEST

1. On what page is a dining room suite offered for $70.00? *Answer* .....
2. At what low price can you obtain a standard upright piano? *Answer* .....
3. What dealer is in the market for Oriental rugs in good condition? *Answer* .....
4. Who is advertising a florist shop for sale at a sacrifice? *Answer* .....
5. At what low price can you obtain a Persian kitten? *Answer* .....
6. On what page is there a request for a refrigerator? *Answer* .....
7. Who is offering a hard-to-find typewriter for sale? *Answer* .....

(These are sample questions. Contest should include 14 such questions in all.)



Dear Friend,
You won't have to travel to New York to see the world's greatest music artists in Carnegie Hall.
"CARNEGIE HALL" WILL OPEN FRIDAY AT THE _____THEATRE
PLACE STAMP HERE
Mr. and Mrs Morieger
Everywhere,
U.S.A.

POST CARD

Send this postcard to your regular list plus all music lovers and important social and business people. The front of the postcard contains a picture of Carnegie Hall and the back contains your selling message. Cover and inside available on one mat. Actual size is 3¼" by 5½". Order Mat (3F) .45.

★ Here's a suggestion for a Classified Ad Section Contest pegged to the 14 world famous artists in "Carnegie Hall". The promotion is based on a questionnaire concerning values advertised in the Classified columns of the cooperating newspaper. Readers are required to read the ads to find the answers . . . and those who come up with the first 14 sets of correct answers are awarded two tickets each to see "Carnegie Hall". Contest can be set up as a one-shot . . . or repeated for several consecutive days.

Here's how to set up the newspaper contest. Art only is available in mat form. All 14 half-column star heads on one mat.

Order Mat (2X) .30

TEASER PUZZLE CONTEST

Here's one way to reach the kids from 6 to 60. Plant it as a newspaper Puzzle Page contest . . . or make local reprints and distribute in stores, in schools, on the streets and in your lobby. As prizes, award guest tickets for correct solutions, plus best qualifying letters telling "Why I want to see 'Carnegie Hall'!"

This is the idea: Virtually everyone knows that Carnegie Hall is the mecca of the world's great music. Thus the initials "CH?", presented as shown below, can be cut apart at the dotted lines and the parts rearranged to form the word "MUSIC". "CH?" and "MUSIC" are available on one mat. Present it in newspapers or on printed giveaway as follows:

WHAT DOES "CH?" MEAN?

"CH" are the initials of the world famous Carnegie Hall in New York, mecca of the world's great music and music artists. Now "Carnegie Hall" has been produced as a motion picture with 14 of these world famous artists bringing you the greatest music ever heard. It can be seen starting Friday at the Bijou Theatre. Would you like to win two tickets to see "Carnegie Hall"? All you have to do is cut the initials "C H ?" apart on the dotted lines and rearrange the parts — using every part — no more, no less — to get a word which means what Carnegie Hall means to the world. Just paste the correct new word on a sheet of paper and write in 50 words or less, "Why I want to see 'Carnegie Hall'."

Order Mat (2W) .30

NOTE: The word "MUSIC" should not appear on the contest blank suggested above, but should be printed at the end of the contest to reveal the correct solution.

★ **PRESS LUNCHEON** Take a tip from Hartford where a luncheon was held for newspaper writers, movie critics, columnists, publishers, radio executives and musical celebrities. Get an important music authority to address the group on the background of the "Carnegie Hall" music. As in Hartford, this should result in much more extended coverage in newspapers and on the air.

SPECIAL PUBLICITY FEATURES

ON THE NEXT 4 PAGES:

4-Day Series of By-Lined Articles

FREE! One of the most exciting reader-interest features in years! Lily Pons, Artur Rubinstein, Rise Stevens, Harry James . . . relating in their own words how they climbed "The Glory Road to Carnegie Hall"! Set of mats available FREE!

Pages 22-23

"The Private Life of Carnegie Hall"

FULL-PAGE magazine section feature describing the impressive inside-story of Carnegie Hall . . . and how the motion picture was born! Available in mat form . . . complete, exciting, interesting!

Page 24

Group Caricature of All The Top Stars

ERNIE, well known New York artist, executed an extremely interesting caricature grouping of all the top music stars in the film. Swell for newspaper's dramatic page or magazine section. Available in 5-column and 3-column sizes.

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special 4-day feature

The Glory Road To Carnegie Hall

(Every musically ambitious American as well as scores of young hopefuls abroad, have hitched their wagons to the star of Carnegie Hall. Among them are the world's future artists like Lily Pons and Rise Stevens, Harry James and Artur Rubinstein. These current headliners too once looked to the Hall as their promised land — a land they have now reached with their own recitals and their collective appearance in Boris Morros' "Carnegie Hall," the greatest concert ever filmed. In this series, these artists describe their glory road to Carnegie Hall.)

(First of a Series)

by LILY PONS

I was a very serious little girl and one of the things I was most serious about was becoming a concert pianist. If anyone had told me that I was to make a name for myself singing — and would sing from the stage of New York's Carnegie Hall — I would have laughed.

It was a soldier who changed my career when I was 13 — a nameless *poilu* who was invalided out of World War I and hospitalized at Cannes on the Riviera. My mother was working as a volunteer at that hospital and when I came home from the Paris Conservatory for my summer vacation, I persuaded her to take me to the hospital with her to play for the veterans. The soldier — I wish I knew who he was so I could thank him — asked me to sing. And I, who had only warbled in my bath at home, couldn't refuse him.

The applause was so much greater after my song than it had been after my piano that I changed my course and here I am, a singer, who has appeared at the Metropolitan Opera House, in USO shows all over the world, in several Hollywood films, in the stage of the great Carnegie Hall, and — most significant of all — in United Artists' motion picture, "Carnegie Hall" which symbolizes the collective achievements of the world's greatest musicians and, gratifyingly, includes me among them.

"Carnegie Hall" is truly the greatest concert ever filmed. In it, singers, instrumentalists and conductors whose names are almost legends, present the music the people love best to the greatest audience in existence—movie-goers.

With expert assistance, Lily Pons puts the finishing touches to her costume before facing the cameras in "Carnegie Hall". *(Inset)*: Miss Pons as she appeared in her first concert at Carnegie Hall, 12 years ago.

Song for Soldiers

I, who have sung for much of that audience in remote military installations, outlying war theatres and isolated spots around the world which became temporary outposts of America because American boys were there, appreciate more than many, how truly music belongs to everyone, and how long overdue is a tool which brings it to everyone regardless of where he lives and whether his budget includes ringside seats in a symphony hall.

In a way, it seems as if my melodic mission is to bring music to those who cannot seek it. I started on a singing career through a hospitalized soldier. I pursued it, in the early days, with small opera companies in the provinces of France.

You know, looking back on my youth from the vantage point of security, sureness and maturity, is frequently enlightening. I must have been a brash youngster. There I was, singing in the provinces (never even in Paris), neither speaking nor understanding one word of English, and what did I do? I came to America and boldly walked in on Serafin, the conductor of the Metropolitan, who arranged a hearing before Gatti-Casazza. I chose to sing the Mad Scene from "Lucia Di Lammermoor."

Well — you know the rest. I was handed a five year contract and before I had even made my debut, Victor Records signed me up for the same period, and my present manager, the head of the Metropolitan Musical Bureau, took me under his wing where I have stayed.

It was so untroubled, my "arrival," that I have had a conscience ever since. I *must* give to everyone the very best I have in me whether it's on the great stages of the country, the opera houses of Europe and South America, before the movie cameras, in the sweltering heat of Persian camps or the penetrating cold of coal-less Belgian field stations. And I have honestly tried to do just that.

After I had been in this country, singing in the Metropolitan Opera for a while, I became truly aware of what Carnegie Hall meant to musical America.

Of course I knew of the importance of the Hall before. After all, it has been a symbol of musical success since it was built in 1891 and by the time I was old enough to think in terms of concerts, mention of Carnegie Hall had become the magic spur, driving ambitious musicians ahead. But, from the shores of France, it was too remote for a young girl who had not yet graduated from the Provinces.

In Carnegie Hall at Last

Right here, within a mile of the building itself, I could absorb fully its meaning. My appearance in "Carnegie Hall" which Boris Morros and William LeBaron did the world such a service in producing, brings the circle of my singing career full tilt.

After I had been in the Metropolitan for four years, in 1935, I gave a concert in Carnegie Hall. That proved that America accepted me as a concert singer. I had reached the peak — and I had reached it at a very early age.

Now I am fortunate enough to be able to devote my music to the people, as repayment — although inadequate — for the appreciation and assistance they have given me, instead of driving for the material goal of recognition through the place where I sing and the number of people who buy tickets to hear me.

My appearance in the picture, "Carnegie Hall," is part of the debt I owe America.

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FROM:
PRESSBOOK EDITOR, United Artists Corp., 729 Seventh Avenue, New York, N. Y.

The Glory Road To Carnegie Hall

(Every musically ambitious American, as well as scores of young hopefuls abroad, have hitched their wagons to the star of Carnegie Hall. Among them are the world's future artists like Lily Pons and Rise Stevens, Harry James and Artur Rubinstein. These current headliners too once looked to the Hall as their promised land — a land they have now reached with their own recitals and their collective appearance in Boris Morros' "Carnegie Hall," the greatest concert ever filmed. In this series, these artists describe their glory road to Carnegie Hall.)

(Second of a Series)

by ARTUR RUBINSTEIN

During the 56 years Carnegie Hall has been standing, it has been growing in stature and prestige until today it stands as the citadel not of the best in music alone — there are many symphony halls around the globe with equal standards — but of the most mature and critical musical audiences in the world.

I made my debut in Carnegie Hall in 1906, when I was 16, and have played there frequently since. Each appearance there has been highly gratifying because a Carnegie Hall audience is admirably equipped to hear, appraise and respond to innovations.

A few years ago I used Carnegie Hall as a testing ground for something I believe in firmly. I gave a concert there without a printed program, announcing my numbers from the stage. I had done it before — in Paris, Madrid, Barcelona, Buenos Aires, Sydney and San Francisco. But I had never done it in New York. I decided to perform this way only in cities where I knew I would not be suspected of seeking publicity.

After long experience I have discovered that a prearranged and printed program tends to become a heavy obstacle to the mature and free artist in the best expression of his art. Facing an audience from the stage, we interpreters may sense the spirit of the listeners, the acoustics of the hall, the qualities of the piano we are playing, and, last but not least, our own state of inspiration. But if we must play compositions which are unsuited to the circumstances merely because they have been announced in print, of what avail is our — shall I call it — sixth sense?

I am convinced that audiences all over the world — and I have played all over except Tibet — enjoy and understand best the pieces which awaken our inspiration of the moment. This conviction prompted me to appear without a planned program and to announce each composition from the stage.

The camera catches Artur Rubinstein at the concert grand during the climactic phases of Chopin's "Military Polonaise" and De Falla's "Ritual Fire Dance," both of which are performed by Mr. Rubinstein in "Carnegie Hall."

As I anticipated, the Carnegie Hall audience responded in their true tradition — with their legendary sophisticated enthusiasm expanded into salvos of applause.

I am very tense and nervous before playing a concert. But I think it is a good type of artistic temperament. The life of an instrumentalist has in it one serious flaw: we know we have to do our best at 8:30. A composer can say, "I don't feel like composing today. I'll go to Long Island." But an instrumentalist is tied to an opening curtain. Nervousness, in some way, helps this 8:30 feeling.

I experienced this same 8:30 feeling, with a slight variation, before going before the cameras in "Carnegie Hall," the United Artists film. The difference was the knowledge that if my performance did not satisfy me, a "retake" would be in order. That mitigated the tension somewhat, though I realized the potential film audience was far greater numerically — if less seasoned musically — than any hall or combination of halls could accommodate. My performance before the cameras, therefore, had increased significance.

"Carnegie Hall" has a great opportunity. It has what is virtually the first chance to bring so much music of the masters by so many great artists to millions of people who are relatively uninitiate in musical appreciation. It can be the instrument which will unfold to these millions the magic, the beauty, the emotional and artistic experience great music contains. I know I was fully aware of the importance of my part in the picture and I'm sure the other artists felt it equally.

(SEE NEXT PAGE)

The Glory Road To Carnegie Hall

(Every musically ambitious American as well as scores of young hopefuls abroad, have hitched their wagons to the star of Carnegie Hall. Among them are the world's future artists like Lily Pons and Rise Stevens, Harry James and Artur Rubinstein. These current headliners too once looked to the Hall as their promised land — a land they have now reached with their own recitals and their collective appearance in Boris Morros' "Carnegie Hall," the greatest concert ever filmed. In this series, these artists describe their glory road to Carnegie Hall.)

(Third of a Series)

by RISE STEVENS

A concert in Carnegie Hall has been the hallmark of the great artist since the Hall opened in 1891. And every ambitious musician, singer and conductor works to achieve that honor from the day his or her intention to make a career of music becomes crystallized. But to appear in Carnegie Hall too soon in your musical development becomes as great a tragedy in retrospect as never appearing there at all.

I have been convinced of that since I was 17. Today, after several performances there in person and the great thrill of appearing in the United Artists film, "Carnegie Hall", which brings the Hall and what it stands for to musical and non-musical Americans, near and far from Manhattan, I know I was right.

Lots of people thought I was dreadfully conceited, not to say crazy, to turn down the offers I got after I starred in the Opera Comique at the Heckscher Theatre in New York. That was when I was 17. (I started singing at 10 on one of Milton Cross's early local programs.) Mme. Anna Schoen-Rene, a famous discoverer of singers, heard me and offered to teach me. That offer I accepted. And when the Julliard School of Music gave me a three-year scholarship, I accepted that too.

But when the Metropolitan Opera Company offered me a contract and some movie scouts urged me to come to Hollywood, I said no. I wasn't ready and I didn't want to jeopardize my chances for a long-term singing career and — not one but several — chances to sing for audiences in Carnegie Hall by being an ingenue "flash in the pan" who petered out because of too much publicity, too many performances and not enough time for study.

I did enter the Metropolitan Auditions of the Air — mostly to test my own ability. And I did reach the semi-finals. But you should have the greatest confidence in yourself and your voice to aim at immediate stardom. I had faith in my voice — for tomorrow, not today — but I also had faith in the reverse of the old adage that opportunity knocks but once. If I were as good as I thought I could be, opportunity would not pass me by because I didn't answer its first knock.

Actually I did appear on the stage of Carnegie Hall in 1935, just when I was shocking my family and friends by turning down Hollywood and the Met. I was one of several singers who performed Bach's B Minor Mass with Albert Stoessel and the New York Philharmonic Orchestra.

To me, though, this was not the goal I was working toward. It was an inspiration for future work so that some day I could reappear there, as I did in the motion picture, "Carnegie Hall", on my own.

After I reached the semi-finals in the Met Auditions, I went to Paris and Salzburg to study with Mme. Maria Gutheil-Schoder who was the original Octavian in "Der Rosenkavalier" and one of the greatest Carmens of her day.

In 1937 I finally made my debut in the title role of "Mignon". I'm very glad it was at the Prague Opera House because it was in Prague that I met my husband, Walter Surovy. After that I sang in Vienna, Egypt and Buenos Aires and when I came back to America, opportunity knocked again.

On Stage. Rise Stevens sings "Seguidilla" from "Carmen" in "Carnegie Hall."

Off Stage. Rise Stevens and cellist Gregor Piatigorsky in a between-scenes tete-a-tete.

I sang "Mignon" at the Met and went on to sing with the San Francisco, Cincinnati and Chicago Opera Companies. In the 1945-46 season I sang "Carmen" at the Met and my reviews were well worth waiting and working for.

In 1941 Hollywood invited me again. I went to the coast to make "The Chocolate Soldier". You know, not only did opportunity repeat itself, history did too. I was singing "The Chocolate Soldier" when the first movie scout approached me, to be turned down. My last picture was opposite Bing Crosby in "Going My Way".

The name, Carnegie Hall, is a musical trademark identifying the greatest in music and the best in artists who interpret it. In the Boris Morros and William LeBaron production, it was a thrill not only for me to have a share in bringing movie audiences this music along with many other fellow artists like Artur Rubinstein, Jascha Heifetz, Artur Rodzinski and Ezio Pinza, but to know for the first time in its history, "Carnegie Hall", like the artists it has housed, will play every city in the land.

The Glory Road To Carnegie Hall

(Every musically ambitious American, as well as scores of young hopefuls abroad, have hitched their wagons to the star of Carnegie Hall. Among them are the world's future artists like Lily Pons and Rise Stevens, Harry James and Artur Rubinstein. These current headliners too once looked to the Hall as their promised land — a land they have now reached with their own recitals and their collective appearance in Boris Morros' "Carnegie Hall," the greatest concert ever filmed. In this series, these artists describe their glory road to Carnegie Hall.)

(Last of a Series)

by HARRY JAMES

Trumpets are pretty universal instruments, when you come to think of it. You hear them in symphony orchestras, in instrumental groups, in dance bands, in hot jazz combinations and of course, when Gabriel has his inning, you'll hear it then — solo.

I myself started playing mine with a circus band. I graduated from the circus to dance bands, from there to a feature spot with Benny Goodman, from there to my own band. I've played my trumpet before cameras for the movies and on the stage of the home of great music, Carnegie Hall. In fact I've been in the Hall twice — which is surprising for a jazzman.

The first time was when jazz got its first nod from the boiled shirt audiences — Benny Goodman's jazz concert in Carnegie Hall. That was something new for the Hall's habitues though I've always thought it was high time filing music into different compartments stopped. Music is music and if it's good, it deserves appropriate appreciation whether it's eight to the bar or a symphony by a 300-year-old composer.

The second time I played there was the living proof of my theory. The picture, "Carnegie Hall," which United Artists is releasing, is honestly the greatest concert ever filmed and it covers a wide range of the very best in music and performance from the classical masters to the popular trumpet — with me on the blowing end.

Betty teases me frequently about having gone "long hair." She knows she can get a rise out of me that way because I never did go for those arbitrary and superficial distinctions between types of music. The notes are there for everyone to play and everyone, that is everyone who has music in his veins, plays them his own way. They tell me Bach enthusiasts sneered at Wagner when his first works were played. And I hear audiences laughed Stravinsky off the stage the first time they heard his music. Maybe in some future century "hot licks" will be "old hat."

I didn't know when I appeared with Goodman in the Hall whether the lines were sharply drawn between the jazz lovers and the classical adherents or not. I had my hep-cat following to think of. Would they desert me if I played in the building that has been known since 1891 as the home of symphony, chamber music, divas and solo instrumentalists? Would they think I was deserting them and joining forces with traditionalists?

I always was one to think of audience reaction. When you're born in a circus, you do. I'm not kidding. I *was* born in a circus. My mother was a trapeze artist and my father led the band for the Might Haag Circus. They even named me for the hand that fed them: Harry Haag James. They were playing Albany, Georgia when I arrived — on Income Tax Day, too.

As soon as I could navigate for myself, an old codger in the troupe taught me how to tie myself in knots, thus starting me on a career. But when I was six, I had a mastoid operation which ended my contortionist activities. To console me, my Dad taught me to play the drums. A couple of years later, the Jameses switched paymasters and joined the Christy Brothers Circus. Dad started me on the trumpet and pretty soon I was playing in the band. When I was 12, I was leading the circus's No. 2 band.

When my parents retired from tent life and settled in Texas, Dad opened a music school and I decided I wanted to play something besides Sousa marches. I began to "sit in" with dance bands around the Southwest. Around then I wrote a trumpet solo called "Deep Elm." Benny Goodman heard it in 1937 and asked me to join his band. And just in case *that* didn't go to my head quickly enough, I had to go and "solo" on the stage of Carnegie Hall with him.

In fact every giant step forward I took was at Benny's word. He suggested that I form my own band after I'd been with him for only two years. And he lent me the money to do it.

I've made over half a dozen pictures of one sort or another since 1941 and in each the James trumpet played jazz, jive and jitterbug. "Carnegie Hall" gave me the opportunity to demonstrate my theory that this distinction between "long hair" and popular music is all a state of mind, and that the Hall exists to present the best in music no matter what form it takes and no matter what type artist presents it. I think the producers of "Carnegie Hall" have done a great service to the world of music and the world of music-lovers and I'm pretty darn proud that I could contribute.

Harry James' appearance in "Carnegie Hall," representing modern swing, is proof of the fact that this contemporary musical form is recognized as an integral part of the world's musical literature like the music of the masters, with which it shares the stage in this picture.

Harry James performs the new "57th Street Concerto for piano and trumpet," composed especially for "Carnegie Hall" by W. and M. Portnoff.

The New York Philharmonic Orchestra provides the symphonic background for the "57th Street Concerto," written especially for the United Artists film, "Carnegie Hall," in which the world's greatest instrumentalists perform the world's best known and best loved music.

The Private Life of "CARNEGIE HALL"

World's most famous music hall vies with Hollywood's glamor stars and renowned musical artists as the real star of "Carnegie Hall"

Behind the scenes with Lily Pons during the filming of "Carnegie Hall" — at Carnegie Hall.

Director Edgar G. Ulmer (at right) has a laugh with world-famous cellist, Gregor Piatigorsky, while the technicians ready him for a scene in the Boris Morros-William LeBaron film, "Carnegie Hall."

By U. A. Wrighter

After sixty years of harboring the world's great musical artists, Carnegie Hall lets down its hair for an intimate motion picture dramatization of its distinguished career.

This screen epic, which, appropriately enough, is titled "Carnegie Hall," unfolds the colorful story of the more than half-century history of this famous shrine of music, and was made by Boris Morros and William LeBaron as a Federal Films Production. The film, released by United Artists, is scheduled for showings on local screens soon. Practically all the scenes were shot right on the stage and in the vast auditorium of this hallowed landmark on West 57th Street in New York City.

Musical Aristocracy

Starred in "Carnegie Hall" are outstanding members of the musical aristocracy who have appeared on Carnegie Hall's stage to the plaudits of music lovers who, down through the years, have thronged the old building from the orchestra level to the topmost balcony.

Some of the celebrated artists recreating their artistic triumphs at the Hall in this unusual film are vocalists Lily Pons, Risë Stevens, Ezio Pinza and Jan Peerce. Contracted also was the mighty New York Philharmonic-Symphony Orchestra with such conductors as Bruno Walter, Fritz Reiner, Artur Rodzinski and Leopold Stokowski. The choice of instrumentalists brought such illustrious stars as Gregor Piatigorsky and his famed Stradivari cello, Jascha Heifetz and his violin, and Artur Rubinstein at the concert grand. Swing music is also represented by Vaughn Monroe and his Orchestra and Harry James.

For years now, Carnegie Hall has enjoyed the reputation of having the best acoustics of any theatre in the world. That is another reason why Producers Morros and LeBaron were so happy to produce their motion picture right in the Hall. The remarkable acoustics definitely add authenticity to the tonal values of the vocal and instrumental numbers. Also, an entirely new recording system — Western Electric's recently developed sound reproduction arrangement — was utilized throughout the entire production. Incidentally, this was the first motion picture ever to be made with this new system.

Hollywood Glamor

To carry out the romantic story of the Hall's great history, Producers Morros and LeBaron brought from Hollywood a cast headed by such screen notables as Marsha Hunt, William Prince, Martha O'Driscoll, Frank McHugh, Joseph Buloff and Hans Yaray. The astute producers estimated the cost of bringing this cast and the entire technical crew from Hollywood at a fabulous figure, but, by doing this, they escaped the necessity and greater expense of building a huge number of studio sets to represent Carnegie Hall. They also felt, and rightly, that audiences all over the world would get a tremendous thrill from seeing this magnificent shrine of music from the "inside" during the more than half-century of its existence.

Violinist Jascha Heifetz primes his bow in anticipation of his performance in "Carnegie Hall" with the N.Y. Philharmonic. He plays Tschaikowsky's famous Concerto for Violin and Orchestra in the film.

It has often been said that the moment the fame of a person or a project has spread over the entire world, it is equivalent to saying that it has reached "Hollywood proportions." In the case of Carnegie Hall, Hollywood has been unduly late in making the acknowledgment of fame, although many famous places in New York, such as the Waldorf-Astoria Hotel and the Stork Club, have already received screen immortality. A debt of gratitude is definitely due the producers for bringing this veritable "legend in music" to life.

All the great maestros, virtuosos and singers who appear in the picture have at one time or another performed on the mammoth stage, and they gladly consented to play their own life roles, thereby eliminating the traditional "doubles."

If the parts played by the Hollywood stars cannot be considered as documentary as the rest of the picture, it's excusable. The story they portray of failures, perseverance and success is similar to that of many others who, through more than half a century have contributed to the fabulous history of Carnegie Hall.

For two weeks before the camera crews went into action several hundred workmen swarmed across the stage, proscenium and auditorium of Carnegie Hall, working with soap and water, paint and yards of plushy new hangings to restore the interior of the 19th Century red velvet grandeur it had known on that night in 1891 when Carnegie Hall opened with the great Russian composer, Peter Ilich Tschaikowsky directing the orchestra in his own Piano Concerto.

Not only are the Hall's stage and auditorium featured in the production, but there are also scenes showing the colorful studio section of the building — those cubicles on the upper floors which house so many famous painters, vocal teachers, musicians and exponent of the dance — all of which are woven into the life story of this unique musical center.

Local Color

Every corner of Carnegie Hall has its genealogy and its legend, and all are reflected in the picture. There is, for example, Studio No. 61, whose equivalent in the history of dancing would have to be found in the Opera of Paris, or the ancient Imperial Academy of St. Petersburg.

Almost as important as Studio 61 in the history of the American theatre is the Academy of Dramatic Art, which has occupied the Carnegie Lyceum since 1898. It is a vast amphitheatre in the cellar, directly underneath the main hall. Howard Lindsay, William Powell, Spencer Tracy and many other great names of the American screen, had the privilege of learning the art of acting on its stage.

Another department that reflects much of the glory of the principal amphitheatre, is the Carnegie Chamber Music Hall, located at the left of the main entrance. Its discreet environment has made it the favorite of professors of occult sciences, lecturers on literature and the arts, concerts masters and timid recital artists who do not yet feel the confidence of filling the 3,000 seats in the dignified main hall.

Taken all together, Carnegie Hall is a labyrinth of concert halls, art studios, apartments, corridors alive with photographs of the illustrious artists who have performed on its stage, anecdotes and memories — all of them united by the same traditional spirit which prevails from generation to generation, like the dynasties of employees and tenants, some of whom have been there for over half a century.

One night the hall will be filled by those eager to listen to the great N. Y. Philharmonic-Symphony Orchestra, Jascha Heifetz or Artur Rubinstein. Next day the colored race will be in control to rejoice in the glorious voices of Marian Anderson or Paul Robson. The day after, swarms of Latins from Manhattan will fill Carnegie Hall to see the tap dancers, Rosario and Antonio, or to listen to the typical "huapangos" and "corridos" of Tito Guizar.

To the great foreign artists, Carnegie Hall is the official gate to America, and later their compulsory annual stop to freshen up their laurels.

For those who are making their debut, it means the final consecration or the final failure.

The founder of Carnegie Hall was the late Andrew Carnegie, millionaire philanthropist, who came to this country in the middle of the 19th Century as a poor Scottish immigrant. Whether fortune revealed its secrets to him as one of its favorite sons, or whether he discovered those secrets himself, his name soon figured prominently among the wealthiest families in the land, and the word Carnegie was written on donation plaques of over 3,000 public libraries.

It was in 1888, during his honeymoon trip to Europe, that Carnegie accidentally met Walter Damrosch, leader of the famous New York Symphony Orchestra, the first musical group of its kind in the United States.

Artur Rodzinski conducts the N.Y. Philharmonic in Beethoven's Fifth Symphony in "Carnegie Hall." He is shown here conferring with Producer Boris Morros.

The greatest array of musical talent in motion picture history can be seen in "Carnegie Hall," a dramatization of the illustrious career of this famous center of music. Here Lily Pons prepares to sing "The Bell Song" from the opera "Lakme." (At left) Leopold Stokowski — and those famous hands — conducting Tschaikowsky's Fifth Symphony.

Rise Stevens congratulates Gregor Piatigorsky after his masterly cello rendition of Saint Saens' "Swan Song."

Change of Name

From this chance meeting of the two emigrants, one a philanthropic millionaire and the other an enterprising musical visionary, emerged the idea of building in New York a concert hall equal in magnificence to the most famous one in Europe.

At first this great new musical center was called simply the Music Hall, but as this phrase inevitably associated itself with vaudeville acts, the name was soon changed to Carnegie Hall. This name has definitely given more prestige to its founder than all his other philanthropies put together, and achieves its widest recognition in the distinguished film, "Carnegie Hall," which will glorify the name all over the world.

ART AND TYPE ON ONE MAT. ORDER MAT (6A) .90

Group Caricature By Ernie, Showing The Various Musical Celebrities In 'Carnegie Hall'— In Action.

Mat (5A) .75
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The above caricature by *Ernie* shows an amusing *melange* of scenes from the extraordinary motion picture, "Carnegie Hall," produced by Boris Morros and William LeBaron for United Artists release. The entire picture, which opens next ..... at the ..... Theatre was filmed right inside Carnegie Hall in New York City. Musical celebrities, depicted above, who play their own real life roles in the picture are: 1. Conductor Bruno Walter; 2. Pianist Artur Rubinstein; 3. Conductor Leopold Stokowski; 4. Cellist Gregor Piatigorsky; 5. Musical Director, Artur Rodzinski; 6. Conductor Fritz Reiner; 7. Veteran Conductor, Walter Damrosch; 8. Mezzo-soprano Rise Stevens; 9. Basso Ezio Pinza; 10. Modern orchestra leader Vaughn Monroe; 11. Coloratura Lily Pons; 12. Violinist Jascha Heifetz; 13. Tenor Jan Peerce; 14. Modern swing Trumpeter Harry James.

Sensational Musical Picture Filmed On Stage Of Famous Carnegie Hall

(Advance Feature)

"Carnegie Hall," the magnificent Boris Morros-William LeBaron musical production which comes to the ..... theatre on ....., through United Artists release, is the first full-length motion picture to be filmed 100 per cent in New York City in more than eight years. The shooting was done principally on the stage and in the auditorium of the world-famed old temple of music on West 57th Street, with Edgar G. Ulmer directing.

The production, which cost in excess of $1,500,000 to produce, unfolds the colorful story of the half-century history of the famous old hall which the late Andrew Carnegie built and opened in 1891.

Starred in "Carnegie Hall" are a score of the outstanding members of the musical aristocracy who have actually appeared on the stage there to the plaudits of the music-hungry audiences which down the years have thronged the old building from orchestra level to the top-most balconies.

Producers Morros and LeBaron indicated that their reason for making the picture in New York instead of doing it on a West Coast sound stage was based largely upon their desire to "do right" by the old hall. Since the picture represents a sort of a biography of this music shrine, why not film the scenes right at the very spot where the artistic triumphs took place—and with many of the original artists themselves present to re-create their triumphs of those years?

Also, they were fearful that the coast art directors might, from force of habit, tend to "overglamorize" the hall were they to attempt to build new sets. Then, too, there's that intangible sincerity which an audience will capture from the knowledge that the Hall is authentically photographed. For days before shooting commenced workmen swarmed through the Hall restoring the interior to the 19th Century grandeur it had known on that night in 1891 when Carnegie Hall opened with Walter Damrosch conducting the New York Symphony. For shooting purposes, the red velvet atmosphere of the Gay Nineties was completely restored.

"Carnegie Hall" is a unique picture in that its cast includes some of Hollywood's biggest names, plus a long list of the greatest musical celebrities who have ever scored a hit at Carnegie Hall or any other place. From Hollywood, the producers brought the cast selected to carry the romantic story of the Hall's great history—Marsha Hunt, William Prince, Martha O'Driscoll, Frank McHugh and Hans Yaray, to name a few.

For the enchanting musical phases of the production, performers who had been connected with the actual musical history of Carnegie Hall were chosen. The first conductor to wave a baton on the great stage—Walter Damrosch—was signed up first. Mr. Damrosch plays himself in the modern scenes, with a younger actor impersonating him in the early '90s.

The world-famous New York Philharmonic-Symphony orchestra and such directors as Leopold Stokowski, Bruno Walter, Fritz Reiner and Artur Rodzinski were contracted. Lily Pons, Rise Stevens, Jan Peerce and Ezio Pinza were picked as the soloists. The choice of instrumentalists brought such outstanding stars as Gregor Piatigorsky and his famed Stradivari cello, Jascha Heifetz and his violin and Artur Rubinstein at the concert grand. As representatives of the field of popular music which has itself achieved success on Carnegie's stage there are such modern-day stars as Harry James and Vaughn Monroe and His orchestra. Charles Previn, famed conductor of music at the Radio City Music Hall in New York City, wielded the baton for Miss Pons and Miss Stevens.

Not only was the Hall's stage and auditorium featured in the shooting but there were also scenes filmed in the colorful studio section of the building—those cubicles on the upper floors which house so many famous painters, vocal teachers, musicians and exponents of the dance—all of these woven into the life story of this musical landmark.

The acoustics of the building, long compared favorably with those of the famous Mormon Temple in Salt Lake City, were said to have given a new note of authenticity to the tonal values of the many beautiful musical numbers.

"Carnegie Hall" is the first offering of the newly organized Federal Films productions, which is headed by Mr. Morros and Mr. LeBaron. Seena Owen, once a silent film star, wrote the original story that ties together so perfectly the magnificent musical sequences, and the screenplay was authored by Karl Kamb. Samuel Rheiner served as Production Supervisor under Director Ulmer.

A unique bit of casting, outside the main starring roles, also must not be passed by casually. This came about through a plan of Producers Morros and LeBaron, who wished to provide audiences of real music lovers to fill the Hall during the various concerts portrayed in the film. A questionnaire was sent out to hundreds of people in New York City who make their living by working as extras in pictures, asking whether or not they were in the habit of attending concerts. A "blind" address was given, and the extras were chosen from the hundreds who replied to this unusual questionnaire.

Great Stars, Great Music Make 'Carnegie Hall' Outstanding Hit

(Prepared Review)

There's a rare treat in store for music lovers at the ..... Theatre where the motion picture, "Carnegie Hall," opened last night before an eager and highly appreciative audience. Producers Boris Morros and William LeBaron should be given a rousing cheer for bringing to the screen the greatest concert ever to be heard in one evening. For sheer enchantment the picture tops everything ever before attempted on the screen in the musical field. Charles Previn, noted conductor of New York City's famous Radio City Music Hall orchestra directed the brilliant musical numbers of this United Artists release.

The picture takes the audience on a sentimental journey through this wonderful theatre whose walls reverberate with memories of the great musicians who have performed on its great stage. Producers Morros and LeBaron cleverly realized the importance of this and decided to film their picture right inside Carnegie Hall on West 57th Street in New York City, with the group of famous musical artists who appear in it playing their own brilliant real life roles.

Although Hollywood has made pictures with one or another of this thrilling group giving solo performances, never before in the history of motion pictures have so many appeared in the same one. This makes musical film history that should be remembered for many a year, especially since all these stars give full-time performances instead of playing walk-on or bit roles. They sing and play a repertoire that includes the music of Tschaikowsky, Rachmaninoff, Beethoven, Schumann, Delibes, Bizet, Saint Saens, Mozart and De Falla. Exponents of modern swing also appear in stellar parts, playing the music which indelibly has classified them tops in their respective fields.

Among the singers you will hear are coloratura Lily Pons in her famous "Bell Song" from "Lakme"; Rise Stevens in the spirited "Seguidilla" from "Carmen"; Ezio Pinza, singing the popular basso aria from Verdi's Opera, "Simon Di Bocanegra" and the gay drinking song from Mozart's "Don Giovanni"; and Jan Peerce in the lilting Neapolitan song, "O Sole Mio."

As if that were not enough, music lovers will also hear and see such great instrumentalists as Jascha Heifetz, rendering Tschaikowsky's "Concerto for Violin and Orchestra in G Major," accompanied by the Philharmonic-Symphony Orchestra of New York; Gregor Piatigorsky, known as the world's greatest cellist, in Saint Saens' "The Swan Song," and the incomparable Artur Rubinstein playing Chopin's "Polonaise in A Flat" and the famous "Fire Dance" by De Falla.

Famous conductors of the New York Philharmonic-Symphony appearing in the film, playing themselves, are Fritz Reiner, Leopold Stokowski, Bruno Walter and Artur Rodzinski. Even Walter Damrosch, veteran conductor of the New York Symphony, makes a brief appearance.

On the lighter side, the picture gives you Vaughn Monroe and His Orchestra in a rendition of Sam Coslow's new song hit, "Beware My Heart," and Harry James, as trumpet soloist with the Philharmonic-Symphony in the premiere of the stirring new 57th Street Symphony, composed especially for this film.

The story thread, which ties together so ingeniously the musical genius of this extraordinary group of musical stars, is expertly played by a cast of Hollywood luminaries headed by Marsha Hunt, William Prince, Hans Yaray, Martha O'Driscoll and Frank McHugh. Olin Downes, distinguished music critic of the New York Times, can be seen attending concerts in the film just as if he were carrying out assignments in his own personal career.

As music has, from time immemorial, been recognized as the universal language, a wordless means of binding peoples of all races and creeds together, "Carnegie Hall" could easily serve as a highly entertaining messenger of good will. It definitely has universal appeal.

The cast, itself, pervades a truly international flavor. In the membership of the famed New York Philharmonic-Symphony Orchestra, which has an important "acting" part in the picture, can be found almost every nationality. Whereas the noted musical stars themselves hail, for the most part, from various countries in Europe. The United States is well represented also, and it is interesting to note that most of the celebrities who figure in the cast have become American citizens.

"Carnegie Hall," which was directed by Edgar G. Ulmer, definitely is the greatest musical picture of all time. It is recommended without reserve to all lovers of superlative films, for, in addition to its tasty melange of fine music whipped together for a true musical gourmand, it tells the extraordinarily fascinating story of this shrine of music known and beloved all over the world. And for those who have always yearned to see the musical great at work in their natural setting, and so far have only heard them on the radio or in brief solo appearances in a few Hollywood pictures, this is their dish!

Famous Philharmonic-Symphony Plays Starring Role In Film

The complete New York Philharmonic-Symphony Orchestra, featured under its former musical director, Artur Rodzinski, and under guest conductors Bruno Walter, Fritz Reiner and Leopold Stokowski, makes its screen debut in the magnificent Boris Morros, William LeBaron production, "Carnegie Hall," which will open on ..... at the ..... Theatre through United Artists release.

The picture, which was directed by Edgar G. Ulmer and filmed entirely in Carnegie Hall, on West 57th Street, in New York City, tells a story set against the background of this famous shrine of music from its opening 56 years ago until the present day. Practically all the scenes were filmed right on the mammoth stage or in its vast auditorium.

In addition to the Philharmonic-Symphony Orchestra, which plays a starring role in the picture, the great array of musical talent also featured includes such exciting luminaries as Artur Rubinstein, the world's greatest living pianist, the celebrated violinist, Jascha Heifetz, Gregor Piatigorsky, maestro of the cello, and singers Lily Pons, Rise Stevens, Jan Peerce and Ezio Pinzo. The veteran conductor, Walter Damrosch is also included in this imposing list of celebrities.

The Philharmonic-Symphony itself is appropriately starred, since the history of America's oldest orchestra is interwoven with the history of America's famous concert hall. At Carnegie's opening, on May 4, 1891, the New York Symphony was engaged under its brilliant young conductor, Walter Damrosch. The great composer and conductor, Tchaikowsky, then at the height of his fame, came especially from Russia to conduct his "March Solonelle" at the ceremonies. The Philharmonic, founded in 1842, also has made its permanent home at Carnegie Hall since its first concert there under Anton Seidl on November 18, 1892.

To those who love and enjoy music, the great New York Philharmonic-Symphony Orchestra is more than an ensemble of skilled musicians under a famous leader. It is considered by them a definite "personality," which lives on and on even when the individual members drop their instruments and move on to a land where the only working musicians are supposed to be harpists and trumpeters. For the past 104 years the orchestra has represented the finest body of musicians in the world and today it occupies a position unique in musical annals.

The Symphony participated in Paderewski's first New York concert in 1892 and pioneered in the field of concerts designed to interest young people in classical music by inaugurating Symphony Concerts for Young People and Symphony Concerts for Children. Walter Damrosch took the Symphony abroad in 1920, the first American orchestra to make a foreign tour.

In 1928 the Philharmonic merged with the New York Symphony Orchestra, which had been founded in 1878 by Leopold Damrosch. The orchestra grew to international fame under Walter Damrosch, who succeeded his father in 1885.

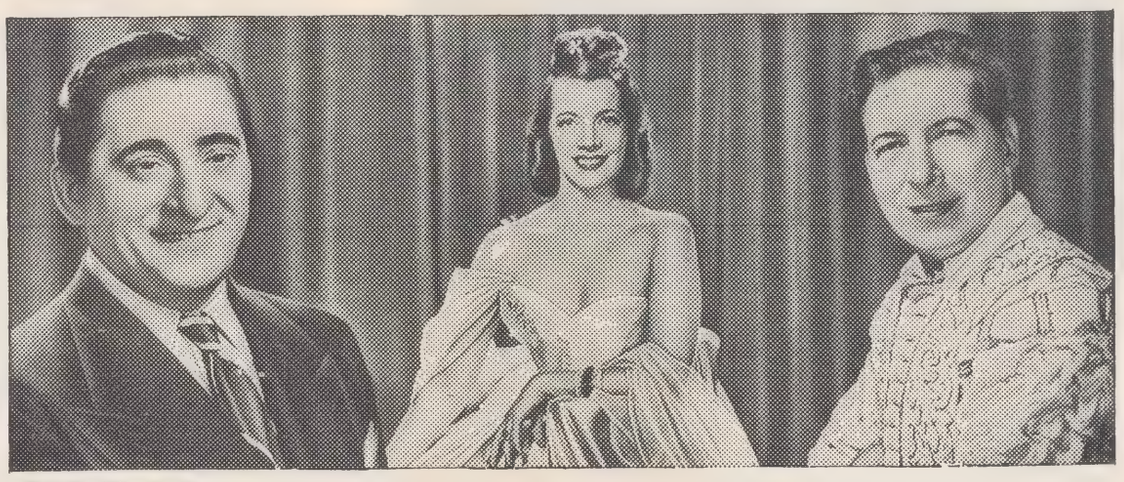
In 1930 the Philharmonic-Symphony went abroad under the leadership of Toscanini and played to sold-out houses in fifteen different cities, including Paris, Milan, Rome, Vienna, Munich, Berlin and London.

Since then, the conductors of the Philharmonic-Symphony Orchestra, including guests, have resembled a Who's Who of Music, with such names as Bruno Walter, Leopold Stokowski, Artur Rodzinski, Walter Damrosch and Fritz Reiner, all of whom play their own life roles in the unique picture, "Carnegie Hall," and Otto Klemperer, Erich Kleiber, Bernardino Molinari, Sir Thomas Beecham, John Barbirolli, Serge Koussevitzky, Howard Barlow, Fritz Busch, Eugene Goosens and Dmitri Mitropoulos.

There were sixty-three members in the original Philharmonic organization, but today there are one hundred and two regular playing members of the orchestra. In its first season the Philharmonic gave three concerts, for the next sixteen years four, for the following ten years five concerts. During its twenty-seventh season the number was augmented to six. At the present time, well over one hundred concerts are played by the Philharmonic-Symphony during its regular winter season at Carnegie Hall, including the special Young People's concerts, in addition to its concerts on tour.

Conductors Fritz Reiner and Leopold Stokowski with lovely soprano Rise Stevens, all of whom can be seen in the enchanting Boris Morros-William LeBaron film, "Carnegie Hall," at the .....Theatre through United Artists release. They share stellar honors with a brilliant group of musical artists who make this picture "the greatest concert ever screened."

Mat (3B) .45



Met singers Jan Peerce, Lily Pons and Ezio Pinza share stellar honors in the fascinating musical film, "Carnegie Hall," due.....at the .....Theatre through United Artists release. Boris Morros and William LeBaron produced this unusual picture for Federal Films.

Mat (3C) .45

A scene from the vastly entertaining "Carnegie Hall," with Bruno Walter conducting the New York-Philharmonic Symphony. The film was produced by Boris Morros and William LeBaron for United Artists release. It opens on..... at the ..... Theatre.

Mat (2B) .30

Music Lovers Enchanted With Diverse Program Given In Film "Carnegie Hall"

"Carnegie Hall," the picture that is a pleasure to hear as well as to see, which was produced by Boris Morros and William LeBaron for Federal Films, Inc., brings to audiences the most stimulating program of music ever arranged. It has rightly been called by the critics "the greatest concert ever screened." United Artists is releasing the film, which is scheduled to open on ..... at the ..... Theatre.

The richly instrumented renditions of the famous New York-Philharmonic Orchestra vie with the smart modern tunes of Vaughn Monroe and His Orchestra and Harry James, while the superb vocalizations of such artists as Lily Pons, Rise Stevens, Ezio Pinza and Jan Peerce are a smart complement to the instrumental solos of such renowned performers as violinist Jascha Heifetz, cellist Gregor Piatigorsky and pianist Artur Rubinstein.

Producer Moros who, in his time, has been a concert conductor, musical director of many films, as well as a stage and screen producer, literally hand-picked the beautiful music played in "Carnegie Hall," giving us a concert unrivalled in film annals. The following will give some idea of the musical treat ahead of you:

Leopold Stokowski conducting the New York-Philharmonic-Symphony Orchestra of New York in the Second Movement of Tschaikowsky's Fifth Symphony.

Bruno Walter conducting the New York Philharmonic-Symphony Orchestra in the Last Movement of Beethoven's Fifth Symphony.

Mezzo-soprano Rise Stevens singing "My Heart At Thy Sweet Voice" from "Samson and Delilah" by Saint Saens, and the "Seguidilla" from Bizet's opera, "Carmen," with Charles Previn conducting.

Ezio Pinza singing the popular basso aria from Verdi's opera, "Simon Di Bocanegra" and the drinking song from Mozart's "Don Giovanni."

Tenor Jan Peerce's solos are the famous Neapolitan ballad, "O Sole Mio" and "La Danze" by Rossini.

Coloratura Lily Pons gives her entrancing "Bell Song" from Delibes' opera, "Lakme" under the superb direction of Charles Previn.

Heading the list of instrumentalists, Jascha Heifetz renders Tschaikowsky's "Concerto For Violin and Orchestra in G Major," accompanied by the New York Philharmonic-Symphony Orchestra, with Fritz Reiner conducting.

Gregor Piatigorsky brings his talents as the world's greatest cellist to the screen for the first time in his rendition of "The Swan Song" by Saint Saens.

Artur Rubinstein, who has no rival among contemporary pianists, performs Chopin's "Polinaise In A Flat" and the exciting "Fire Dance" by De Falla.

Vaughn Monroe and His Orchestra lead off the presentation of popular music with Sam Coslow's new song hit, "Beware My Heart," and Harry James hits a new screen high when he appears as trumpet soloist with the New York-Philharmonic Symphony Orchestra in the elaborate premiere presentation of the new "57th Street Rhapsody," composed by W. & M. Portnoff.

All of these great artists have, at one time or another, appeared on the vast stage of Carnegie Hall, and the fact that all the important scenes of the picture were filmed in New York, right inside the fine old Hall itself, only serves to give added enjoyment to an unsurpassed evening's entertainment.

Violinist Jascha Heifetz and conductor Fritz Reiner get together on those "before the show" jitters, with Frank McHugh listening in. Scene is from "Carnegie Hall," in which Heifetz and other great musicians play themselves. It is coming soon to the..... Theatre through United Artists release.

Mat (2K) .30

Noted Artistes Display No Temperament!

Musicians are supposed to be among the world's most temperamental artists, according to tales told and written through the ages, but this is definitely labeled as untruth by Producers Boris Morros and William LeBaron of Federal Films, Inc., who recently put together the greatest cast of musical celebrities ever seen in a single motion picture for their new extravaganza, "Carnegie Hall." United Artists is releasing this unusual film which is due to open on ..... at the ..... Theatre.

It took the two noted producers three full years to get the cast together, but most of the delays and problems were raised through conflicting concert dates. Yet by sheer diligence they finally assembled in "Carnegie Hall" such outstanding artists as Leopold Stokowski, Jascha Heifetz, Lily Pons, Walter Damrosch, Gregor Piatigorsgy, Fritz Reiner, Rise Stevens, Dr. Bruno Walter, and Artur Rodzinski, along with swing enthusiasts Harry James and Vaughn Monroe and His Orchestra. The New York Philharmonic-Symphony Orchestra also contributes to this rich musical feast.

Any one of the above artists is, by Hollywood standards, "big" enough to star alone in a picture. Stokowski, Heifetz, Pons, Stevens and James have all appeared on the screen in "single star billing" — yet they showed no temperament when Producers Morros and LeBaron suggested that they join the big parade and share the honors of "Carnegie Hall" stardom with fellow artists.

"The reason," the producers explain, "is that most musical artists have a great love and pride in their profession. They feel that they are fulfilling an almost sacred trust when they bring to audiences the great compositions that have lived through the years. And since this is the basis of our 'Carnegie Hall' production, there were no quarrels over billing or program spotting. Most of them demanded only to play or sing his or her favorite numbers. And you can't call that temperament."

One of the greatest boons to Boris Morros and William LeBaron in getting the signatures of so many great living artists who appear in the film was the fact that the entire production was actually filmed in Carnegie Hall itself, where all of these gifted musicians have given performances. Even the corridor scenes in the colorful studio part of the building—where live so many famous painters, vocal teachers, musicians and exponents of the dance—were photographed on the spot, so that everything about the film is absolutely authentic. Also, the acoustics of the building proved far superior to any found on Hollywood's sound recording stages.

The running story of the film, which faithfully enacts the life of Carnegie Hall since its brilliant opening night in 1891, is carried by a cast of noted Hollywood players. Heading the list are Marsha Hunt, William Prince, Martha O'Driscoll, Frank McHugh, Joseph Buloff and Hans Yaray. Edgar G. Ulmer directed.

Jascha Heifetz gives a brilliant performance in the magnificent Boris Morros-William LeBaron film, "Carnegie Hall," opening on..... at the ..... Theatre through United Artists release.

Mat (2A) .30

Jascha Heifetz Made Debut At Carnegie At 16—But Still Gets Stage Fright

Jascha Heifetz, who plays a starring role along with such musical celebrities as Lily Pons, Rise Stevens, Leopold Stokowski, Jan Peerce, Ezio Pinza and many others in the forthcoming motion picture, "Carnegie Hall," which has been described by critics as "the greatest concert ever filmed," found something of a personal triumph when he portrayed his role. This was because this stirring motion picture was filmed right on the stage of historic Carnegie Hall in New York — the very spot where the famous violinist had made his American debut just thirty years ago.

Heifetz first appeared before an American audience one night in 1917 when he walked on the Carnegie Hall stage as a lad of 16, freshly arrived from his native Russia, a refugee from the revolution which at the moment was gripping his homeland.

Stage fright promptly laid hold of the young violinist, and, he admits today, there's still a bit of this malady to grip him each time he makes an appearance before a huge audience. A naturally shy, self-conscious individual, Heifetz readily conceded that he again suffered this stage fright to a marked degree when he stepped before the cameras in "Carnegie Hall." Boris Morros and William LeBaron are taking the bows for producing this magnificent film which tells the story of Carnegie Hall from its opening in 1891, up to the present time. It is slated for a gala opening on ..... at the ..... Theatre through United Artists.

The Heifetz saga began in Vilna, Russia, on February 2, 1901, when Ruvin Heifetz, a professional violinist, proudly announced that his wife had given birth to a son. Jascha began playing the violin when he was three years of age, with his father as his first teacher. He showed an immediate aptitude and soon was studying at the Royal School in his native city, then in St. Petersburg under the best teacher of the time, Professor Leopold Auer.

Russia soon looked upon young Heifetz as a prodigy and as his fame spread, other music centers of Europe clamored for a chance to hear him play. When he was 12 he made his debut in Berlin with the Philharmonic Orchestra under Nikisch. This was followed by appearances with the orchestra in Leipzig and Vienna.

Came 1917 and food rations were down to a quarter of a pound a person and machine guns were spattering the streets of St. Petersburg with dead. The Heifetz family decided it was time to leave the fatherland. The group of five, mother, father, two sisters and Jascha, began the long eastward journey across Siberia and finally landed safely in Japan. A few weeks later they were in Honolulu and eventually they arrived at their goal — New York.

In April, 1934, Heifetz returned to the land of his birth after an absence of 17 years. By that time he was an American citizen, but his former countrymen showered him with honors and enthusiastic applause when he played before tremendous audiences.

Record sales point to Heifetz as one of the most popular of all musical figures and, with the exception of some of the more modern singers, such as Bing Crosby, Heifetz records are among the greatest sellers. Although he is a master of the classical concerti of Brahms, Beethoven, Sibelius, Tschaikowsky, Mozart, Prokofieff et al, he is an ardent believer in the advancement of music, and frequently plays the works of modern composers, such as Gershwin, Victor Herbert, Robert Russell Bennett and others.

Between his many concert engagements, Heifetz lives a life typical of any average American of means. He has two children, 16-year-old Josepha and 14-year-old Bobby. He has a farm in Connecticut and a picturesque residence on Harbor Island in beautiful Balboa Bay, about 50 miles south of Hollywood. Here, in the warm months, he is an ardent yachtsman and a frequenter of the docks and piers where boatsmen gather.

Prior to his appearance in "Carnegie Hall" Heifetz had been starred by Samuel Goldwyn in "They Shall Have Music," produced in 1939. Although this won him high critical praise, Jascha Heifetz subsequently turned down all film offers until he could find a role he felt was "made to order" for him. That role came when Producers Boris Morros and William LeBaron decided to film "Carnegie Hall" and gave the great violinist a chance to play his own life role. He quickly signed the contract.

Glamorous Rise Stevens Sings Famous Aria From Carmen In "Carnegie Hall"

Rise Stevens, who plays her own glamorous life role in the distinguished Boris Morros-William LeBaron production, "Carnegie Hall," which comes to the ..... Theatre on ..... through United Artists release, is regarded as America's greatest contribution to opera. For, unlike so many other great divas who have achieved fame at the Metropolitan Opera House, Rise Stevens is a native daughter of New York

She is often described as one of the most beautiful young women on the stage and screen and this partly accounts for the popularity which catapulted her into a co-starring role with Bing Crosby in the Academy Award winning production, "Going My Way."

In "Carnegie Hall," she shares the spotlight with such fine artists of the musical world as Walter Damrosch, Bruno Walter, Lily Pons, Gregor Piatigorsky, Rise Stevens, Artur Rodzinski, Artur Rubinstein, Jan Peerce, Ezio Pinza, Leopold Stokowski, Fritz Reiner, the Philharmonic-Symphony Orchestra, Vaughn Monroe and His Orchestra and Harry James. Miss Stevens sings the spirited "Sequidilla" from Bizet's "Carmen" in the film.

Rise Stevens at 17, was leading lady with the Opera Comique at the Heckscher Theater in New York, where she was heard by the famous discoverer of singers, Mme. Anna Schoen-Rene. Mme. Schoen-Rene was so impressed that she offered to teach Rise, and after a short time the girl won a three-year scholarship at the famed Julliard School of Music in New York.

In 1935 Rise was a semi-finalist in the Metropolitan Auditions of the Air, but never participated in the finals because of her decision to go abroad for further study in Paris and Salzburg.

After singing in opera at Prague, Vienna, Cairo, Buenos Aires and London, Rise returned to the United States to make her homeland debut in "Mignon."

Her first appearance at Carnegie Hall occurred in 1935, when she sang Bach's B Minor Mass with the Philharmonic under the direction of Albert Stoessel.

Since she first went to Hollywood to appear in pictures, Rise has claimed Beverly Hills as her permanent residence, although she is at home in New York and is a frequent visitor there, even when not appearing at the "Met." She is also at home in San Francisco, where she has an annual engagement with the San Francisco Civic Opera.

She lives quietly with her husband, Walter Szurovy and their young child, although her home life was disrupted during World War II when Szurovy entered the United States Army and Rise devoted her time to traveling from camp to camp singing for the soldiers.

Rise Stevens enjoys more than anything else singing for people who want to hear her sing, and when Producers Boris Morros and William LeBaron offered her a contract to play her own life role in "Carnegie Hall," she quickly signed it, commenting that it would give her a chance to "again meet the millions of movie fans who were so nice to me on previous occasions."

Lovely Rise Stevens shares the spotlight with a group of famous musical stars who all play themselves in the unusual Boris Morros-William Le Baron film, "Carnegie Hall." This is a United Artists release, due on .....at the ..... Theatre.

Mat (2Q) .30

World famous cellist, Gregor Piatigorsky, as he appears in "Carnegie Hall," the distinguished "film concert" coming soon to the..... Theatre through United Artists.

Mat (2R) .30

Gregor Piatigorsky Plays Stradivari Cello In "Screen's Greatest Concert"

Gregor Piatigorsky, the world's greatest cellist who makes his debut as a motion picture star in "Carnegie Hall," the sensational film produced by Boris Morros and William LeBaron with an all-star cast of musical celebrities such as Lily Pons, Leopold Stokowski, Ezio Pinza, Rise Stevens, Jascha Heifetz, etc., playing their real life roles, has been described as the "high-brow's Frank Sinatra." This came about because concert audiences all over the country — particularly the women — have shown the same feverish enthusiasm for him that caused the Sinatra fans to be dubbed "swooners."

Last summer, at Tanglewood, Mass., where Piatigorsky was a star soloist with Serge Koussevitsky and the famous Boston Symphony Orchestra, more than 6,000 persons packed the unique theatre which is roofed but not walled, and still other thousands sat on the surrounding grass to hear him play his Lord Aylesford cello, made by the great Stradivari.

Perhaps the greatest achievement in Piatigorsky's musical career was his acquisition of this famous Lord Aylesford cello. Stradivari made only 50 cellos and of these only four remain in perfect condition. The instrument, now 250 years old, was in the possession of Lord Aylesford's family for 150 years and during the production of "Carnegie Hall" it was insured for $200,000.

Gregor Piatigorsky — his friends call him the Russian "Grisha" — has led a fabulous life. Since making his American debut in Oberlin, Ohio, on November 5th, 1929, he has appeared in more than 700 solo recitals and has performed as soloist with various orchestras more than 200 times, with a great many of these appearances taking place in Carnegie Hall.

In addition to his many recitals and other musical activities, Piatigorsky is the active head of the cello department of the famed Curtis Institute of Music and because of this, when not on tour or vacationing in the Adirondacks, he and his family live most of the time in Philadelphia. He is married to Jacqueline de Rothschild, daughter of the Baron Edouard de Rothschild, formerly of Paris. They have two children, a daughter, Jephta, who was born in France, and a son, Joram, born in Elizabethtown, N. Y., where the Piatigorsky estate is located.

Piatigorsky, who has been an American citizen since 1942, was born on April 17th, 1903, in Ekaterinoslav, Russia. He has been playing since he was six years of age and one of his early teachers was Boris Morros, now famous as a motion picture producer. When Morros was casting "Carnegie Hall," a United Artists release due for a premiere shortly at the ..... Theatre, Piatigorsky willingly signed up as an actor because of this lifelong friendship with the producer. He had long shunned motion pictures, but both Mr. Morros and Mr. LeBaron predict that his screen charm will literally force him into future movie roles.

When he was barely 15 years old he found himself first cellist with the Imperial Opera in Moscow. Besides his work at the opera, he became a member of the string quartet of the Moscow Conservatory and started giving concerts on his own.

When the Revolution hit Russia, Piatigorsky, like most artists, was hard hit. After years of struggle, he decided to leave his native Russia and try his luck on the continent. He crossed the border into Poland and has not been back to Russia since. In Warsaw he found a new life and a great appreciation of music. Offers of engagements in other European capitals poured in and he went to Berlin and, eventually, to all the great music centers of Europe.

Finally Arthur Judson, the American impresario, made him an offer and he has made the United States his home ever since.

Lily Pons Stars In Film "Carnegie Hall"— Sings Enchanting Bell Song From "Lakme"

Lily Pons, the famous Metropolitan coloratura, makes an auspicious screen come-back as one of the coterie of brilliant musical stars in "Carnegie Hall," the greatest concert ever filmed. Boris Morros and William LeBaron produced this unusual motion picture which comes to the ..... Theatre on ..... through United Artists release.

In playing her own life role in "Carnegie Hall," Miss Pons finds herself in company with such outstanding musical celebrities as Leopold Stokowski, Jascha Heifetz, Rise Stevens, Ezio Pinza, Jan Peerce, Walter Damrosch, Bruno Walter, Gregor Piatigorsky, Artur Rodzinski, The New York Philharmonic-Symphony Orchestra, Artur Rubinstein, Fritz Reiner, Vaughn Monroe and his Orchestra and Harry James, under the direction of Edgar G. Ulmer. The film was made right inside Carnegie Hall, in New York.

Despite the fact that she has previously starred in several highly successful Hollywood produced movies, Miss Pons considers her role in "Carnegie Hall" the most important of her entire cinematic career, since it is a recreation of that night in 1935 when she made her own New York concert debut in this famous shrine of music. Since then she has achieved the kind of fame that seldom crosses the path of an ordinary being. She became the star of the Metropolitan Opera Company, acquired fame on the screen and then gave up everything to spend her time on the battle fronts entertaining American GIs.

This was the second World War known to the girl who was born in Cannes, on the French Riviera. She was only a small girl when the Germans over-ran France in 1914, and Lily's great ambition then was to be a famous pianist. She showed such promise that when she was 13 she was enrolled in the Paris Conservatory and was soon rated as a prize pupil.

But fate had its inning. Lily went out to entertain the French soldiers and after she had finished her program of piano selections, one of the boys asked for a song. The soldiers went wild and Lily Pons started on the career of song that was to make her world-famous.

Soon she was studying under Alberti de Gorostiaga, one of the greatest vocal experts in France and acting as the ingenue in a Max Dearly stage production. After that there were engagements with small opera companies in the provinces.

Lily Pons always felt that her future was somehow aligned with America and its people and on an almost sudden impulse she one day sailed for the United States, determined upon an audition at the Metropolitan. This, despite the fact that she neither spoke nor understood English.

But Lily got her audition. After she sang for Serafin, the Metropolitan conductor, he arranged for her to be heard by Gatti-Casazza. She walked out on the huge, dark and cold stage and without a bit of fright sang an aria from "Lucia de Lammermoor." Gatti hailed her as one of the world's greatest opera voices and gave her a five-year contract.

After her debut at the Met, Lily toured South America and then returned to her native France to receive the ribbon of the Legion of Honor. King Leopold of Belgium also decorated her. Back in America, meanwhile, her success continued to fire the enthusiasm of her adopted countrymen and in Maryland she had a town named for her—Lilypons.

With her spiraling success came the revival by the Met of operas which had been lost to its repertoire for lack of a prima donna with a voice range such as hers—these were "Lakme," the famous "Bell Song" from which she sings in the film, "Carnegie Hall," and "Le Coq d'Or" and "La Fille du Regiment."

Later Lily went to Hollywood to star in "I Dream Too Much," for which the late Jerome Kern composed a special score. Other pictures included "That Girl From Paris" and "Hitting a New High."

She is married to the famous musical director, Andre Kostelanetz, under whose direction she has sung in radio and concert. They have a studio on Gracie Square in New York, and a country house at Silvermine, Connecticut. She became an American citizen in 1940.

Lily is five feet and one-half inch tall and weighs 104 pounds. She wears a number 3 shoe. While in New York, she goes around in eye-catching Valentino creations, but when in the country she wears slacks, berets and wool jerseys. She keeps her five dogs at Silvermine; also an aviary for birds. Her hobby is collecting old snuff boxes.

Coloratura Lily Pons is one of a coterie of great musical stars who are playing their own real life roles in "Carnegie Hall," the finest musical picture ever filmed. It is a United Artists release, opening on.....at the.....Theatre.

Mat (2U) .30

Ezio Pinza, who warbles at the Met, is one of the delightful performers in the all-star Boris Morros, William LeBaron musical sensation, "Carnegie Hall," now enchanting lovers of great music at the..... Theatre, through United Artists release.

Mat (2G) .30

Met Star Ezio Pinza Sings Roles That Made Him Famous In Great Musical Film

Ezio Pinza, the gifted Metropolitan singer who makes his screen debut in "Carnegie Hall," the greatest concert ever filmed, has been acting and singing in opera for nearly thirty years and is besieged by doting fans every time he leaves the stage door after a performance.

Time Magazine calls him "the greatest bass baritone of his generation" whereas the Houston Chronicle says: "Pinza could sing the alphabet and have his audience swooning in the aisles." Olin Downes, famous New York Times' music critic, who plays himself in "Carnegie Hall," says: "His art is a model for others to study. He sings and acts magnificently."

Pinza joins the ranks of such celebrated musical artists as Lily Pons, Jan Peerce, Rise Stevens, Jascha Heifetz, Leopold Stokowski and many others who play their own life roles in this sensational film depicting the glamorous history of Carnegie Hall, New York's world-renowned concert theatre. Boris Morros and William LeBaron produced the picture for Federal Films, Inc., and it is expected to open soon at the ..... Theatre through United Artists release.

Ezio Pinza is his real name, the Ezio having been given in honor of a reigning opera favorite because Pinza's father hoped that his son one day would become a great singer. Disappointment came when the lad elected a career as a professional bicycle racer. Shortly afterwards, however, he took up the serious study of music, with the result that his home town of Ravenna, Italy, contributed to his support while he made a full-time job of becoming an opera star.

His debut in opera in a small Italian town was followed by his enlistment when the Germans and Austrians tried to invade Italy in 1914. He resumed his opera studies after the war and finally became leading basso at famous La Scala in Milan under the direction of Arturo Toscanini. It was there that Giulio Gatti-Casazza heard him and signed him for New York's Metropolitan Opera House.

From the moment of his New York debut in 1926 he was an instant success, and is so much in demand that he has appeared on nine opening nights at the Met, a record beaten only by the immortal Caruso. The Met has revived four operas especially for Pinza: "The Marriage of Figaro," "The Love of Three Kings," "Boris Godounoff" and Mozart's "Don Giovanni." He is equally popular on the radio and on the concert stage, having appeared at Carnegie Hall many times.

In the picture, "Carnegie Hall," which was filmed right inside of this fabulous concert theatre, Pinza sings one of his own favorites, the drinking song from "Don Giovanni," as well as a popular aria from Verdi's opera, "Simon Di Bocanegra."

Pinza is happily married to the former Doris Leak, of Larchmont, once a leading dancer with the Met, whom he met backstage.

Tenor Jan Peerce Once Played Second Violin Under Producer Boris Morros

Quite a few years ago, when Boris Morros was music director of the chain of Paramount Theatres, he was making an inspection of the orchestra in the Paramount Theatre on Broadway. His fine ear detected something wrong and he told the conductor that he would have to get another second violinist.

This sudden dismissal upset the young violinist considerably. He said he really didn't want to be a violinist at all, but was only playing in the orchestra in order to pay the cost of vocal lessons so that one day he might be a great opera singer. So Morros got him a job with another orchestra and the young musician went right on with his singing lessons.

Today that rather unimpressive violinist is known as Jan Peerce, foremost tenor of the American opera scene. He is a favorite with music loving audiences the world over and is one of the many celebrated stars in "Carnegie Hall," the spectacular picture woven around this famous hall of music and produced by Boris Morros and William LeBaron for the new Federal Films. United Artists is releasing "Carnegie Hall," already hailed by critics as the greatest concert ever filmed. It can be heard on ..... at the ..... Theatre where it makes its long-awaited bow in this city.

Peerce was born in New York City and learned to play the violin when still a child. He paid his way through college by conducting his own dance band and singing the vocal numbers. Later, he paid for advanced vocal lessons by playing second violin in theatre orchestras, such as the Paramount.

Finally his singing talent was recognized by the late Samuel L. (Roxy) Rothafel, who made him a singing star at the famous Radio City Music Hall when it first opened. It wasn't long before Maestro Arturo Toscanini heard him and asked him to appear as soloist in his rendition of Beethoven's Ninth Symphony, which assignment led to Peerce's propitious debut at the Metropolitan Opera House in 1941 under impresario Hurok's wing. "Variety," famous journal of show business, did not exaggerate when it described the occasion in a terse headline, "Peerce's Met Debut Socko." Translated into non-Broadway English, this meant, "Peerce was a terrific success at the Metropolitan in his first appearance." The music critics not only concurred, they welcomed him with open arms to the great tradition of opera.

Toscanini calls him "my favorite tenor," and when he made the unusual OWI film, "Hymn of Nations," Peerce was given a starring part.

Although Peerce is literally deluged with important bookings in concert, radio and opera, he admits that the triumph of his career was his chance to play his own real life role in "Carnegie Hall."

The tenor has made many appearances at this famous shrine of music, beginning with the concert given on February 2, 1938, when he appeared with Toscanini and the N.B.C. Symphony in Beethoven's 9th, which he repeated in December, 1938. On March 10th, 1941 he gave a solo recital at the Hall, and in March of 1942 he gave a joint recital there with the dramatic soprano, Dusolina Gianinni. During this same month he also gave a performance there with Sergei Rachmaninoff in Rachmaninoff's own composition "The Bells," accompanied by the Philadelphia Symphony Orchestra.

In the Morros, LeBaron production of "Carnegie Hall," which was filmed almost entirely right inside the distinguished theatre itself, Peerce shares stellar honors with Lily Pons, Rise Stevens, Ezio Pinza, Walter Damrosch, Fritz Reiner, Leopold Stokowski, Gregor Piatigorsky, Bruno Walter, Artur Rodzinski and Jascha Heifetz.

Despite his wealth of experience, Jan Peerce is still a young man. He lives quietly with his wife and children in a beautiful country house not far from New York City.

The famous Metropolitan tenor, Jan Peerce, does his share in making the Boris Morros-William LeBaron film, "Carnegie Hall," a musical treat. It can be caught now at the.....Theatre through United Artists release.

Mat (2V) .30

Stokowski Adds Spectacular Touch

Leopold Stokowski — and those dramatic hands— lends heightened color to the stirring music being heard in "Carnegie Hall," now at the ..... Theatre. The film is a United Artists release, with an all-star cast of musical celebrities.

Mat (2J) .30

Leopold Stokowski, one of the most spectacular and popular music conductors in the world today, takes his place among such notables as Lily Pons, Rise Stevens, Jascha Heifetz, Artur Rubinstein and many other gifted musicians who play their own life roles in the great musical film, "Carnegie Hall," which opens on ..... at the ..... Theatre through United Artists release. The film was produced by Boris Morros and William LeBaron for the new Federal Films. Stokowski has played the role of a symphonic conductor in the films many times, and is therefore well known to screen fans.

Unlike many important men in the field of music, Stokowski, early in his career, sensed the need of more public appreciation for good music. He felt that so-called "high brow" music had too limited an appeal. So he added a touch of showmanship to his work and soon found that this treatment was adding to the audiences who came to hear the symphonies conducted under his baton.

The use of the word "baton," however, is purely symbolic. Stokowski utilizes only his hands and in his conducting actually simulates the playing of the various instruments he is calling upon at a particular moment. Stokowski is different also in that he never uses a music stand or follows a score. He knows by heart every written symphony and even his peers among conductors marvel at his ability to remember remote passages in seldom used compositions.

Born in Poland, Leopold Antoni Stanislaw Boleslawowicz Stokowski was the son of an anthropologist. When he was only five years old he made up his mind he intended becoming a musical conductor. As a small child, he played both the violin and piano and his daily musical diet was Bach, Mozart, Brahms, Chopin and Debussy. When he was ten years of age he decided to study the organ, because he so enjoyed the great organ compositions of Bach. Throughout his life, Stokowski has never lost his appreciation of Bach's music.

His formal education was acquired first at the Royal College of Music in London, then in Paris and in Munich. As a young conductor, he made a point of devoting each summer's vacation to the study of one particular instrument.

When Stokowski was 18, he came to the United States for the first time and became so enthusiastic that he immediately took out first citizenship papers. A few years later he became a citizen.

Stokowski has been permanent conductor of six important symphony orchestras in the United States—the Cincinnati, Philadelphia, the All American Youth Orchestra, the NBC Symphony, the New York City Symphony and the Hollywood Bowl Symphony. He has also been guest conductor with almost every important music body and in every important indoor and outdoor shrine in North America.

Although a wealthy man in his own right because of the tremendous demand on his services, and married to the former Gloria Vanderbilt, who inherited a goodly share of the vast Vanderbilt fortune, Stokowski leads a quiet life in a very modest apartment in New York City.

The brilliant musical conductor, Fritz Reiner, plays himself in the film, "Carnegie Hall," now at the.....Theatre through United Artists release. The film, produced by Boris Morros and William LeBaron, has an all-star cast of musical celebrities.

Mat (2E) .30

Artur Rubinstein, the greatest living pianist, playing the fascinating Fire Dance of De Falla in the unusual film, "Carnegie Hall," which arrives at the.....Theatre next.....through United Artists release. Boris Morros and William LeBaron produced, with a cast of musical celebrities all playing their real life roles.

Mat (2H) .30

Rubinstein's Piano Magic Has Listeners Spellbound

Artur Rubinstein is one of the most remarkable of the brilliant musical stars who play their own real life roles in the fabulous film, "Carnegie Hall," because he started his piano playing career at the age of three and today is regarded as the world's greatest living pianist.

Sharing honors with Mr. Rubinstein in this Boris Morros-William LeBaron film, which has already been called by critics "the greatest concert ever screened," are Rise Stevens, Lily Pons, Ezio Pinza, Jascha Heifetz, Bruno Walter, Gregor Piatigorsky, Artur Rodzinski, Jan Peerce, Leopold Stokowski and Fritz Reiner. Also the Philharmonic-Symphony Orchestra, Vaughn Monroe and His Orchestra and Harry James. It is a United Artists release and is due to open on ..... at the ..... Theatre.

Artur Rubinstein was born in 1890 in Warsaw, Poland. When he displayed such great talent at the age of three, his uncle wrote to Joseph Joachim, the great Hungarian violinist and friend of Brahms, who pronounced the child's playing extraordinary. Two years later, Artur gave a concert for charity in Warsaw and at eleven made his formal debut in Berlin, playing the Mozart Concerto in A Minor, with his musical godfather, Joachim, conducting the orchestra.

Joachim also sent his protege to visit Paderewski, who was so enchanted with the youth's ability that he prevailed upon him to prolong his stay for three months.

The young pianist made his American debut at the age of 16 in Philadelphia with the Philadelphia Orchestra, and his New York debut in Carnegie Hall was made on January 8, 1906 with the same orchestra. Then he went into four years of seclusion in Paris to study and, to use his own words, "to shed my immaturity."

During World War I, he served his native Poland as an interpreter at headquarters because he spoke eight languages fluently. Then he embarked on concert tours for the Allies and, when peace reigned again, he began the world-wide travels which have made him famous.

Rubinstein is married to the former Aniela Mlynarski, whose father was the director of the Warsaw Orchestra with which he played at the age of 15. They have three children, and spend their summers together in their Hollywood home. At the Hollywood Bowl, Rubinstein has four times broken the attendance records. In the recording field he is paramount, his annual sales having jumped to the $500,000 mark.

In "Carnegie Hall," the great pianist plays Chopin's Polonaise in A Flat and the Fire Dance by De Falla. All those lovers of superb piano playing, who have had to be content so far to listen to his records or hear him on the radio, will be delighted not only to hear him but also to see him perform in this unusual motion picture.

Conductor Fritz Reiner's Technique Is Unrivalled

Fritz Reiner, who joined the brilliant group of musical celebrities who are playing their colorful real life roles in the sensational Boris Morros-William LeBaron film, "Carnegie Hall," has been acclaimed as one of the greatest "virtuosos of the baton" of the concert world today. He is generally conceded to have few, if any, equals in the technique of conducting.

Born in Budapest, Hungary, he was educated at the University of Budapest and graduated from the National Academy of Music as a full-fledged professor. His reputation as a conductor in Europe grew so rapidly that he was given one of the most desirable musical posts on the continent, that of first conductor of the Dresden Royal Opera. He remained there eight years and during the same period also conducted symphonies and operas in Berlin, Hamburg, Vienna and Rome.

The great success of Dr. Reiner in these European centers resulted in his selection as conductor in 1922 of the Cincinnati Symphony Orchestra, a post which he held for 9 years. In 1928 he became an American citizen.

Since then he has served as guest conductor with all the outstanding symphony orchestras on this side of the Atlantic. In 1938 he was engaged as musical director of the Pittsburgh Symphony Orchestra and developed this Symphony into one of the finest orchestras in the land.

Dr. Reiner has frequently conducted the New York Philharmonic-Symphony at Carnegie Hall, and on special Sunday afternoon broadcasts over the CBS coast-to-coast network, and was delighted to accept Producer Morros' offer to play a starring role in his unique film, which tells the stimulating story of this famous music center. The role called on him to conduct the Philharmonic in Tschaikowsky's Violin Concerto, with Jascha Heifetz as soloist.

Some of the musical luminaries who appear with Dr. Reiner in "Carnegie Hall" are Lily Pons, Rise Stevens, Leopold Stokowski, Ezio Pinza, Bruno Walter and, of course, the New York Philharmonic-Symphony, a star in its own right. United Artists is releasing the film, which is due to open on ..... at the ..... Theatre.

A man of wide culture and many interests, Fritz Reiner's country home at Weston, Connecticut, has room for two fascinating libraries — one for music, the other for books. His hobby is photography, and he is proud of the fact that his pictures have been published in such magazines as "Country Life" and "Arts and Decorations."

Rodzinski Conducts The Philharmonic

Artur Rodzinski, former music director of the New York Philharmonic-Symphony Orchestra of New York, plays his own life role in the fascinating new film, "Carnegie Hall," which opened on ..... at the ..... Theatre. Boris Morros and William LeBaron produced this unusual musical picture, woven around the sensational history of New York's famed Carnegie Hall, for Federal Films, Inc., with United Artists releasing it.

Sharing stellar musical honors with Mr. Rodzinski are such famous artists as Leopold Stokowski, Jascha Heifetz, Rise Stevens, Artur Rubinstein, Ezio Pinza, Lily Pons, Walter Damrosch, Jan Peerce, Gregor Piatigorsky and many others, with such Hollywood players as Marsha Hunt, Martha O'Driscoll, William Prince and Frank McHugh starring in the romantic story end of the film.

Rodzinski made his debut as a conductor at the Lwow Opera House in 1921, and the critical praise heaped upon the fledgling baton wielder brought him an engagement at the famous Warsaw Opera House. Later he not only conducted the Warsaw Opera, but the Warsaw Philharmonic Orchestra as well.

One day, after a particularly brilliant concert, a striking blond stranger appeared backstage to congratulate young Rodzinski and to invite him to come to a land of great musical and democratic opportunity—the United States of America. The man was Leopold Stokowski, who became Rodzinski's sponsor on the American scene.

His first years in "the new country" were spent in historic Philadelphia and there he demonstrated his remarkable talents. He conducted the Philadelphia Orchestra, was director of the orchestral and operatic departments of the Curtis Institute of Music, organized the student orchestra, interested himself in the development of the Philadelphia Grand Opera. During this period his growing fame brought him many offers from other cities and he served as guest conductor with the New York Symphony, the Detroit Symphony, the Rochester Philharmonic and the Los Angeles Philharmonic. He was so happily received on the West Coast that he was given a contract as permanent conductor of the Los Angeles Philharmonic Orchestra.

In 1943, Rodzinski was appointed music director of the New York Philharmonic-Symphony Society, the position which he held during the filming of "Carnegie Hall." He is married to the former Helina Lilpop, and now is an American citizen.

A montage of scenes from "Carnegie Hall," the greatest concert ever filmed. That's coloratura Lily Pons at left; Top-right, Artur Rodzinski conducts the Philharmonic, and below, the great Artur Rubinstein at the concert grand. The film is at the ..... Theatre now through United Artists release.

Mat (2T) .30

MONTAGE OF SCENES FROM ENCHANTING "CARNEGIE HALL"

Above left: Lily Pons sings her famous "Bell Song." Top, center: Leopold Stokowski puts those dramatic hands into action. Above, center: Maestro Bruno Walter wields his baton. At right: Rise Stevens sings the "Seguidilla" from "Carmen." Scenes are from "Carnegie Hall," the United Artists release due ..... at the ..... Theatre.

Mat (4A) .60

Maestro Bruno Walter, At 70, Becomes Movie Star

Bruno Walter, having achieved the highest honors in the field of music, becomes a full fledged movie star at the age of 70. He plays his own exciting real life role in "Carnegie Hall," the sensational film with music produced by Boris Morros and William LeBaron for Federal Films, Inc. United Artists is releasing the picture which is scheduled to bow in at the ..... Theatre on .....

In "Carnegie Hall" Mr. Walter shares acting honors with such topnotch musical celebrities as Leopold Stokowski, Jascha Heifetz, Lily Pons, Rise Stevens, Jan Peerce, Walter Damrosch, Gregor Piatigorsky, Artur Rubinstein, Fritz Reiner, Vaughn Monroe and His Orchestra and Harry James.

It is a significant fact that the picture's intriguing story is laid in the very locale where Dr. Walter achieved his greatest success and plaudits. For it was on the stage of Carnegie Hall, in 1944, that people from all over the world helped him celebrate his 50th anniversary as a conductor. Walter was only 17 years of age when, in the Cologne Opera House, he lifted a trembling baton to conduct his first symphony.

The famous conductor is a modest, retiring man who spends long hours in study. He has long shunned the glamorous life of Hollywood, although he lives in adjoining Beverly Hills and many times turned down film offers.

However, when Producers Morros and LeBaron asked him to play himself in "Carnegie Hall," and pointed out that no authentic story of New York's greatest shrine of music could be complete without his presence, he signed on the dotted line. Not only that, but he rearranged his own personal appearance tour as a conductor so that he could be in Manhattan during the shooting, and even flew across the United States to be on time for his first "call" from Director Edgar G. Ulmer.

Genial Producer Boris Morros Still Carries Rasputin's Good Luck Beads

Ebullient, rotund Boris Morros, co-producer with William LeBaron of the enchanting musical picture, "Carnegie Hall," opening next ..... at the ..... Theatre through United Artists release, has found what the philosophers term, "his true place in life." This is a situation in which an individual finds himself doing exactly the things he likes best to do, making it pay off and having a whale of a good time doing it.

Mr. Morros has, in fact, been having a pretty good time for as far back as he can remember. Now, at the age of 52, he thinks he's got the hang of it. And he feels that his current effort, "Carnegie Hall," called by some preview critics "the greatest concert ever screened," is a fine example of doing what he likes best to do. This unusual film features the greatest array of musical talent seen and heard in one picture. The brilliant cast, all playing their colorful real-life roles in a story woven around the more than half-century history of this famous shrine of music, includes vocalists Lily Pons, Ezio Pinza, Rise Stevens and Jan Peerce, violinist Jascha Heifetz, cellist Gregor Piatigorsky, pianist Artur Rubinstein and orchestra conductors Bruno Walter, Leopold Stokowski, Fritz Reiner and Artur Rodzinski; also swing trumpeter Harry James and Vaughn Monroe and His Orchestra.

Boris Morros was born in St. Petersburg, Russia, in 1895. His father, a music teacher, set him to playing the cello at the age of four, and by the time Boris was eight he made his first concert appearance. At the age of 17 young Morros was appointed assistant musical director at the St. Petersburg Imperial Opera House, graduating right into the Czar's palace, where he organized and presented the music given at Court functions. He got to know the late Czar Nicholas rather well, also the Empress, not to mention Rasputin, the eccentric monk who was a dominant influence in Russian court life. Rasputin once gave the young musician a string of amber beads—for luck—which Morros, who is very superstitious, carries in his pocket to this day.

'Way off on the horizon, though, the drums of revolution were beginning to reverberate. When it came, Morros and a group of friends, all of them artists, musicians or literary figures, emigrated to the port of Baku, in Turkey. This party of talented Russians, which had facetiously dubbed itself the "Flying Bats," were completely broke and, in order to eat, organized a unique vaudeville show.

Morros began writing the musical numbers, starting off with a litle thing, "The Parade of the Wooden Soldiers," which was fashioned from a Russian folk song. At Baku they encountered a Russian actor, a moon-faced chap named Ballief, and the latter was promptly booked as Master of Ceremonies. The show turned out to be a sock hit. They called it the "Chauve Souris," which in Russian means "Flying Bats."

The show later made history in Belgrade, Paris, Berlin, Paris and London and finally hit New York with a terrific impact. Soon after its opening on Broadway, Adolph Zukor, one-time head of Paramount Pictures, and the late Sidney Kent, offered Morros the post of leading the orchestra at Broadway's Rivoli Theatre—the ace Paramount show house in those days. There was so much money tied up with the offer, Morros couldn't refuse and he sold out his interest in the "Chauve Souris."

By 1939, after 17 years of successful work with the Paramount stage shows and orchestras, Morros felt that he was ready to tackle a career of picture producing.

"Carnegie Hall," which tells the colorful life story of the famous music center on West 57th Street in New York and was filmed right inside the old Hall itself, is the sixth of his screen productions.

Mr. Morros, now an American citizen, is married to the former Katharin Modin, prima donna with the original "Chauve Souris" troupe in Turkey. They have one son, a youthful genius who, at the age of 23, produced and directed the Italian-made picture, "Open City."

Orchestra leader Vaughn Monroe and Hollywood star, Martha O'Driscoll, get ready to sing some lilting swing music in the unusual "Carnegie Hall." Boris Morros and Wm. LeBaron produced the film with an all-star cast of musical celebrities from the concert and opera stage. It is coming soon to the ..... Theatre through United Artists release.

Mat (2P) .30

William LeBaron Is Ace Producer

High in the ranks of those who have brought about the fine standard of today's screen entertainment is William LeBaron who, with Boris Morros, co-produced the sensational "Carnegie Hall," due for a gala premiere next week at the ..... Theatre through United Artists release.

The film, which tells the fascinating half-century life story of this famous New York shrine of music, is highlighted by the enchanting performances of such musical celebrities as Lily Pons, Ezio Pinza, Jan Peerce, Rise Stevens, the New York Philharmonic-Symphony Orchestra, Jascha Heifetz, Gregor Piatigorsky, and Artur Rubinstein, Artur Rodzinski, Leopold Stokowski, Fritz Reiner and Bruno Walter.

LeBaron was born in Elgin, Ill., in 1883, and studied at the University of Chicago. His first important job was as Editor of Collier's Magazine. Before entering the film industry in 1919, he wrote several successful plays, including "Apple Blossoms" and "The Very Idea." During the course of his executive career in Hollywood he has turned out many hits, among them being "Cimarron," and "Rio Rita" and was responsible for the success of the early Mae West pictures and the cycle of "Road" pictures starring Dorothy Lamour, Bob Hope and Bing Crosby.

"Carnegie Hall" was filmed right inside the famous old theatre itself, in New York, and the applause that is greeting this unique picture wherever it is shown is adding new honors to Mr. LeBaron's career. It is the first offering of Federal Films, a new organization headed by Mr. LeBaron and Mr. Morros.

Director Ulmer Has Had Fine Training

Edgar George Ulmer who was responsible for the expert direction of the unique musical film, "Carnegie Hall," coming soon to the ..... Theatre through United Artists release, was born in Vienna in 1900.

He was educated at the Academy of Arts and Sciences in that city and also at the University of Vienna and the University of Berlin. His first job was as an assistant stage designer in Vienna, where he also learned to act. In 1918 he worked with Max Reinhardt as assistant stage director and scenic designer. In 1922 he joined F. W. Murnau and worked with him on "The Last Laugh," and "Faust."

In 1923 he came to America with Reinhardt's "Miracle," and in 1926 he went to Hollywood working on such outstanding silent pictures as "Four Devils," "Sunrise," "Our Daily Bread" and "Tabu." Since sound pictures made their appearance in 1929, Mr. Ulmer has been writing original stories, doing screen treatments and directing a host of successful films.

His latest directorial effort, "Carnegie Hall," was produced by Boris Morros and William LeBaron. It is a unique and fascinating film, starring a group of the world's most famous musical celebrities, such as Lily Pons, Rise Stevens, Jascha Heifetz, Leopold Stokowski, Ezio Pinza, Artur Rubinstein and many others.

The picture, which tells the colorful story of this famous center of music in New York, was filmed right in Carnegie Hall itself capturing all the local color with which tradition has endowed it. Due credit should be given Mr. Ulmer for offering us a full two hours and more of the most delightful visual and aural entertainment that has come this way in years.

Harry James – Top Drawer Trumpeter

Harry James, rightly called the "World's No. 1 Trumpeter," plays his own glamorous real life role in the unusual film, "Carnegie Hall," which has already been hailed by critics as "the greatest concert ever filmed."

James shares stellar honors in this Boris Morros, William LeBaron production with such top musical names as Leopold Stokowski, Lily Pons, Rise Stevens, Jan Peerce, Artur Rubinstein, Bruno Walter, Gregor Piatigorsky, Ezio Pinza, the New York Philharmonic-Symphony Orchestra, Fritz Reiner, Jascha Heifetz, Artur Rodzinski and Vaughn Monroe and His Orchestra.

James, like all these famous stars, personally performed in Carnegie Hall. It was when he played with Benny Goodman's orchestra. When he left Goodman, he organized his own orchestra which has met with tremendous success on its many coast-to-coast tours.

If you drop in on James in his dressing-room during any of his engagements you'll probably hear strains of symphonic music and get a stern "Shhh!" at the door. And there will be Harry, putting records of Ravel or Debussy or Stravinsky on his portable phonograph. He's surprised that you're surprised he likes "that sort of music."

According to him: "Jitterbugs have learned to like good music. That's the latest development in swing. The kids want the same melodies you hear in concert halls, only they want it in a rhythmic tempo. Nowadays when I'm scouting around for new material, I look to the classics."

Mr. James is married to Betty Grable, a personality in her own right.

Harry James, the world's No. 1 trumpeter, gives forth with some modern American symphonic music in the brilliant film, "Carnegie Hall," coming soon to the ..... Theatre through United Artists release. James shares the spotlight with a coterie of famous opera and concert performers.

Mat (2F) .30

Maestro Artur Rodzinski rehearsing the Philharmonic Orchestra for a scene in the entrancing film, "Carnegie Hall" due soon at the ..... Theatre. It is a United Artists release.

Mat (3A) .45

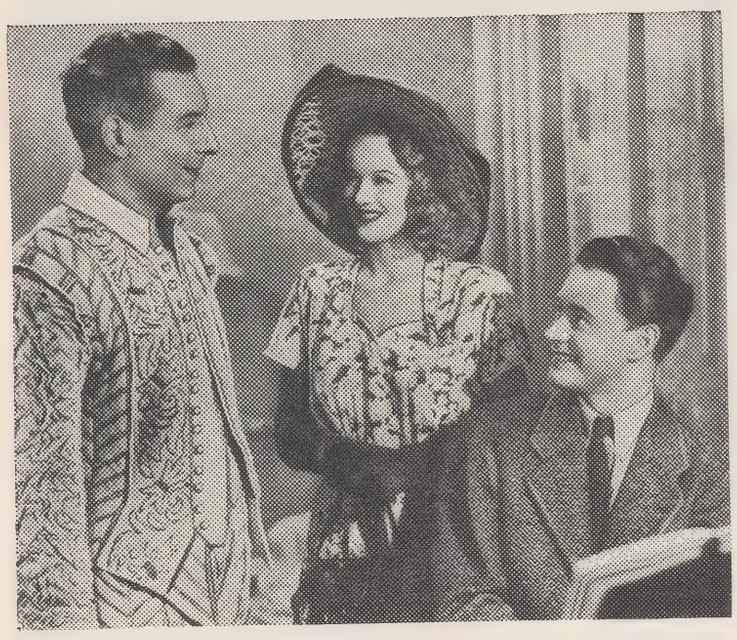
IMPORTANT!

The quality of the sound reproduction in your theatre for the presentation of the world's greatest musical artists, and the world's greatest music, in "Carnegie Hall," should be double-checked before your opening. It is vitally important to the film's fullest enjoyment that your sound apparatus be in perfect operating order.

We suggest that you arrange with your sound maintenance engineer to service your sound system thoroughly for the presentation of this attraction. The following release, with or without the lead paragraph, has been prepared for local issue, to announce the special efforts undertaken to assure the most faithful sound reproduction of this unprecedented musical program.

The great Frank Damrosch, veteran conductor of the New York Symphony, with Marsha Hunt and William Prince in a scene from the unusual film, "Carnegie Hall," due soon at the ..... Theatre through United Artists release.

Mat (2D) .30



Ezio Pinza, famous basso, in an amusing scene from "Carnegie Hall," the great all-star musical film at the..... Theatre through United Artists release. That's Martha O'Driscoll and William Prince enjoying the joke.

Mat (2L) .30

Carnegie Hall's Superb Acoustics Big Factor In Picture's Flawless Recording

In anticipation, next ....., of their opening of the enchanting Boris Morros-William LeBaron production, "Carnegie Hall," a United Artists release featuring the greatest array of musical talent in motion picture history, the ..... Theatre has completely refined its acoustics to insure the ultimate in sound. This is of paramount importance for the reception of the wealth of great music imparted by the unique picture, called by some critics "the greatest concert ever screened."

"Carnegie Hall" was filmed right in New York, with the greater number of the stirring scenes shot on the stage or in the vast auditorium of this famous shrine of music. Headlined in the cast of celebrities who play their own real life roles in the picture are: Walter Damrosch, Bruno Walter, Lily Pons, Rise Stevens, Jan Peerce, Gregor Piatigorsky, Artur Rubinstein, Artur Rodzinski, Fritz Reiner, Bruno Walter, Leopold Stokowski, Vaughn Monroe and His Orchestra and Harry James.

In order to take full advantage of Carnegie Hall's beautiful acoustics, the music was recorded, not on a sound stage but on the stage of Carnegie Hall. The picture utilized the new stereophonic sound, recorded through 12 different channels at once so that the quality of each instrument is preserved and the balance of sound guaranteed. "Carnegie Hall" is the first motion picture to take advantage of this new equipment, since it will not be available in Hollywood for another year or so.

There are not many halls approximating the size of Carnegie Hall that equal it in acoustics. Various explanations have been given for the amazing result obtained by the architect, William Burnet Tuthill.

Mr. Tuthill made a study of acoustics — as much of a study as science allowed in his time, though in the early nineties there was but meager data upon which to rely. In his anxiety to build a music hall in which music and speech could be heard to the best advantage, he studied the shapes and the structures of hundreds of buildings in order to arrive at the proper proportions and shape of this theatre.

Tuthill avoided the four grave faults in acoustics: reverberation, echo, interference and resonance. Ninety percent of acoustical troubles stem from reverberation. The cure, all other things being equal, is the introduction of sufficient absorbing material on the interior surface of the room. In modern days this is done in musical studios, broadcasting stations, concert halls, by specially manufactured wall and ceiling materials which, like blotters, act as absorbers. In Carnegie Hall the banishment of reverberation was accomplished by the upholstery on the boxes or loges, by the carpet on the aisles, and by the hundreds of upholstered chairs.

In Carnegie Hall the acoustical conditions are so nicely balanced that hearing is clear and distinct in all portions of the enclosure, regardless of the intensity of sound from the stage, or the number of people seated or standing.

Finally then, the basic reason why Carnegie Hall has proved to be so successful an art center is that music or the speaking voice is heard from every part of the house without distortion, without blurring, and with, in the modern phrase, *high fidelity*. This was demonstrated at the time (1934) when the Philharmonic Symphony Society contemplated joining forces with the Metropolitan Opera Association and giving its concerts at the Metropolitan. The transfer did not take place, for happily, Maestro Arturo Toscanini, avid for perfection, is said to have declared that he would not move from Carnegie Hall because nowhere else are the acoustics so perfect for instrumental, vocal, and choral works.

And that is why Producer Boris Morros decided to film "Carnegie Hall," right in Carnegie Hall itself.

The Greatest Concert Ever Filmed

An Editorial

It was a brilliant idea that inspired Producers Boris Morros and William LeBaron to make "Carnegie Hall," which this city has currently been privileged to see. The purpose was to devote a motion picture to good music, on the theory that homes on both sides of the tracks, long since wired for sound, are by now familiar with and fond of Bach, Beethoven and Brahms, and the masters before and since.

And what better way to make such a picture than to center it about Carnegie Hall, on whose stage have appeared the musical great of all the world for more than half a century? Surely this is a purpose not only worthy in itself, but one that can refute the conviction that Hollywood must necessarily be handicapped in the scope and versatility of its output. Naturally, in addition to its fine music, there is also a minor plot, but we have to admit that this, perhaps, was a necessary element and we won't harp about it too much.

There is a considerable adult element in this experiment of making a superior musical production for mass distribution. It also shows to what heights the sound camera can rise when permitted. In that substantial part of the picture that is devoted to music the onlooker sees not only the backs of the conductors, as at a symphony heard in person, but he stands on the podium with them. Indeed, he sees the orchestra from the ceiling of Carnegie Hall, from the front row seats, the galleries, the wings, the stage floor and from everywhere else an ingenious cameraman could think of.

From a yard away he sees the expressive face and incredibly nimble fingers of Jascha Heifetz. He is privileged to lean intimately across the piano as Artur Rubinstein brings the keyboard to life. Again, when back-lighting transforms Leopold Stokowski's crown of white fluff into an incandescent halo, while the sound truck does its over-mechanized stuff, this portrayal rises to greatness.

Inspired Performances

We are not forgetting, of course, such inspired performances as those given by the incomparable coloratura, Lily Pons, in her rendition of the "Bell Song," from the opera, "Lakme," by Rise Stevens in the "Seguidilla" from Bizet's "Carmen," of superb offerings by basso Ezio Pinza and tenor Jan Peerce, and a masterly solo rendition by the world's greatest cellist, Gregor Piatigorsky. Not overlooking, to be sure, the magnificent New York Philharmonic-Symphony, conducted by such eminent musicians as Fritz Reiner, Bruno Walter, Artur Rodzinski and Mr. Stokowski.

Although the story of the film, which is being released by United Artists, is well cast and well done, it is definitely the music and the musicians which make "Carnegie Hall." It is the music that will make scores of thousands want to see it, and send them away glad they did.

Behind The Scenes At Carnegie Hall

Gossip Items

Sweet Memories!

The recent opening of the Boris Morros-William LeBaron motion picture, "Carnegie Hall," at the ..... Theatre through United Artists release, brings to mind the following data about this famous old music center.

In 1891, when Carnegie Hall first opened, seats in the parquet cost one dollar; boxes seating six persons, eight dollars; dress circle tickets, fifty and seventy-five cents; one thousand seats in the balcony could be had at twenty-five cents each, and general admission to all parts of the house was fifty cents!

Such diverse personalities appearing at Carnegie Hall from time to time have included: Sir Conan Doyle, author of Sherlock Holmes, who spoke on spiritualism; Irene and Vernon Castle, exponents of ballroom dancing, in a program showing the evolution of the dance; President Woodrow Wilson, who gave his Peace Talk there after returning from the Paris Conference in 1919; William Butler Yeats, the Irish poet, spoke at a meeting there; Theodore Roosevelt, when Governor of New York, gave an address there in 1900; Dr. Alfred Coue, the French optimist, who spoke stimulatingly to crowds about feeling better and better in every way, spoke there in 1923; Howard Carter, one of the ill-fated English archeologists of the Tut-Ankh-Amen expedition in Egypt, gave two exceptionally successful lectures; the late, beloved humorist, Will Rogers, entertained a huge audience there.

In Person!

Olin Downes, the widely-known music critic of the New York Times, has one of those "himself" roles in the forthcoming United Artists screen release, "Carnegie Hall." Mr. Downes strolls in and out of the picture, acting just as he does when he's up at the famous old Hall reporting on a concert or a recital. Boris Morros and William LeBaron, who produced the picture, brought their entire Hollywood cast and technical staff to New York so that the film might be shot right on the stage and in the auditorium at the Hall where so much musical history has been made.

Artistic Temperament

Artur Rubinstein, the world-renowned pianist who turned movie star for one of the important roles in the film, "Carnegie Hall," at the ..... Theatre now through United Artists release, shed a new light on so-called "temperament" of musical artists when he started working before the cameras right in Carnegie Hall, New York's famous music center of music.

Rubinstein, like all the other great musical artists, was fitted out by the wardrobe department with a blue shirt. Blue is used because it actually photographs white. It is much more subdued than a white shirt and consequently eliminates the possibility of glare in the camera lens.

The great artist had no trouble with his lines, performing his part perfectly under the direction of Edgar G. Ulmer, but when he sat down to the piano to play — well, something happened. Rubinstein just couldn't satisfy himself that he was playing his best, try as he might. Finally he discovered what was wrong. "It's this shirt," he told Ulmer. "I've never worn a full dress suit with a blue shirt. Every time I concentrate on my playing, I find myself looking at the cuffs of this blue shirt." So, there was nothing to do but get a white shirt.

"Temperament," somebody murmured.

"No, remonstrated Ulmer, "just habit and environment. If you don't believe it, try eating with your left hand if you're right handed."

Lovely Martha O'Driscoll sings with Vaughn Monroe's orchestra in the modern music sequence in the unusual film, "Carnegie Hall," produced by Boris Morros and William LeBaron. It is coming to the .....Theatre soon through United Artists release.

Mat (1E) .15

Jewel Song

Rise Stevens, one of the top-flight vocalists who will be seen in the forthcoming United Artists screen release, "Carnegie Hall," decided one day while the picture was being made that she might sing better if she wore a small fortune in jewelry — just like the old-time "Met" prima donnas used to do in times gone by. Whereupon the producers hastened to rent gems worth $250,000 from a Fifth Avenue jewelry firm. During the time Rise was wearing the baubles each of the numerous doors to Carnegie Hall were guarded by armed agents of the jewel firm.

New Faces!

Several scenes in the film, "Carnegie Hall" required 1000 dress extras for each "take." These depicted the highly fashionable audiences which have always made Carnegie Hall the scene of brilliant musical presentations. However, since each scene represented a different period of time, Director Edgar G. Ulmer saw to it that movie audiences looking for "boners" would not find the same faces in 1891 and 1946 sequences. So one assistant director was assigned the job of keeping track of the names of all dress extras in order that there should be no duplication.

Chic Evening Fashions Glimpsed In "Carnegie Hall"

These lovely stars appearing in the United Artists film, "Carnegie Hall," due soon at the ..... Theatre, give you an idea of the latest in evening fashions. Left: Petite Lily Pons in an off-shoulder ice blue satin gown with bouffant skirt. Center: Martha O'Driscoll at the mike in a figure molding silver lamé with rounded hip line. Right: Rise Stevens in black silk net over taffeta, with unique shoulder strap arrangement on the svelte bodice, and bouffant skirt festooned with roses.

Mat (4B) .69

Carnegie Hall Has Seen Fashions Come And Go

If you like to believe the old saying, "If walls could talk, what a story they might tell," there are no walls that could spin a more fascinating tale than those of Carnegie Hall in New York, which has catered to music lovers for over half a century. And, as the greater percentage of these audiences have been women, the staid old walls are fairly bursting with memories of the colorful array of fashions that has paraded by.

A great many of these enchanting memories come to life again in the unusual motion picture, "Carnegie Hall," which was produced recently by Boris Morros and William LeBaron. United Artists is releasing this film which is scheduled for a gala premiere on ..... at the ..... Theatre.

In the Gay Nineties

The picture begins in 1891, when Carnegie Hall first opened its doors to an enthusiastic public, with the young Walter Damrosch guiding the famous New York Symphony orchestra.

On this brilliant ocasion, the vast auditorium was a rich blend of color and beauty. Wasp waists and generous bosoms were much in evidence, and skirts were long and flowing with small trains in the back . . . they used to call these trains floor-sweepers in those days. Bodices were cut low and trimmings of priceless laces, elegant passimenterie and rich embroideries ran riot over both bodice and skirt. Producers Morros and LeBaron went to great lengths, sparing no expense, to see that the many hundreds of extras who made up the audiences at this concert and others portrayed in the film during the past six decades were carefully costumed in the fashions worn at the various periods.

The boyish "shimmy" dresses of the 1920s, reaching barely to the knees, and the evening gowns that hiked up a good eight or nine inches from the floor in front and reached down to an unflattering ankle length in back, have their moments in this fashion parade, too.

Grace and ease of line returned again in the late 1930s, and we see blonde Martha O'Driscoll in a charming daytime frock of red and white floral print, with a flattering heart-shaped neckline and short puffed sleeves. For a night club sequence, in which she sings with Vaughn Monroe's orchestra, Miss O'Driscoll wears a sheath-like silver lamé gown, with one shoulder strap of woven lamé, and a smooth molded bodice and midriff complimented by a slim skirt with intricate front draping accented with the same woven lamé.

Chic Moderns

Both petite Lily Pons and svelte Rise Stevens give their breath-taking performances in eye-catching gowns.

Miss Pons' gown is regal in its simplicity. It is of ice blue satin, fashioned with an off-shoulder bodice and molded midriff, with a bouffant skirt falling in gracefully draped hoop-skirt effect.

Miss Stevens' gown is of black silk net over black taffeta, with the smartly draped, bouffant skirt garlanded with huge pink roses. The tight bodice is held up with a unique one-strap arrangement over the right shoulder.

Definitely, the motion picture, "Carnegie Hall," has given its illustrious namesake a gorgeous pot pourri of new memories to add to its fashion parade.

The picture was filmed almost entirely right inside this famous center of music in New York City, with a cast of concert and operatic stars playing their own colorful real life roles. Included are singers Lily Pons and Rise Stevens, Jan Peerce and Ezio Pinza, violinist Artur Rubinstein and cellist Gregor Piatigorsky, with Artur Rubinstein performing at the concert grand. The celebrated orchestra conductors seen in the film are Leopold Stokowski, Bruno Walter, Artur Rodzinski and Fritz Reiner.

Max Ree, whose fine experience in stage and screen art direction and costume designing has won him the gold award of the Academy of Motion Picture Arts and Sciences, was assigned as costume designer for this mammoth musical production. He also served as art director.

Mr. Ree's artistry in clothes designing is very much in evidence in "Carnegie Hall," as he had to superintend the creation of gowns worn not only by the great opera stars, Lily Pons and Rise Stevens, but also those worn by the stars brought on from Hollywood, Martha O'Driscoll and Marsha Hunt.

In addition, he had to design the costumes, covering over five decades, worn by the many extras who made up the colorful audiences at Carnegie Hall during the various concerts portrayed.

Prima Donna Lily Pons Offers Some Fashion Tips

Lily Pons, the pint-size prima donna who shares stellar honors with some of the musical world's most celebrated stars in the Boris Morros-William LeBaron film, "Carnegie Hall," now at the ..... Theatre through United Artists release, is a delight to the eye as well as to the ear whenever she performs—whether in opera, on the radio or concert stage, or in pictures.

Miss Pons is definitely a perfectionist where clothes are concerned, and puts her size three shoe down firmly when she talks about American fashion and the fallacy of keeping "a la mode." "Slaves to fashion," she murmurs disconsolately and shakes her head.

The lovely Lily is particularly adamant when referring to those women who follow haphazardly whatever fantastic idea is dreamed up on the designer's board, just so long as it is labeled "high fashion." With true French thrift she points out, "How expensive."

Miss Pons has a few basic rules so far as her own dressing problems are concerned. They are simple and direct: 1. Find out your good and bad points. 2. Discover what basic lines and colors minimize the bad ones and point up the good. 3. Obey the real fashion command, "Does it become me?"

As she points out, when you shop for your clothes, you should give them the same time and patience, when it comes to material, line and color, that you would give if you were having your clothes made to order. "But," she adds, "don't leave your judgment at home to please the saleswoman."

Practicing what she preaches, Miss Pons has worn the same page-boy coiffure for seven years—despite the feather cut, the pompadour and the upsweep. Ten out of every twelve of her evening gowns have off-shoulder bodices and graceful, bouffant skirts. And, she proudly asserts, she has successfully weathered several epidemics of large hats *in small hats.*

Varied Wardrobe Problems Do Not Faze Rise Stevens

Rise Stevens, who plays her own glamorous real life role in the forthcoming motion picture, "Carnegie Hall," which is considered by critics "the greatest concert ever filmed," has an enviable Powers' model figure and a reputation for being one of the best dressed women on the concert stage.

The fashion problems confronting a diva of the versatility of Miss Stevens are considerable, as her schedule each year includes motion pictures, opera, concert recitals, appearances with symphony orchestras and guest shots on the air before large studio audiences.

In the course of her career she has worn so many different types of clothes and for so many different purposes she has developed an instinctive clothes sense. She has the happy faculty of wearing with equal ease and grace a pair of blue jeans or an Adrian formal evening gown and a $250,000 diamond necklace, such as she wore in "Carnegie Hall," in which she shares the spotlight with coloratura Lily Pons, Ezio Pinza, Jan Peerce, Jascha Heifetz, Leopold Stokowski and a host of other musical notables. Produced by Boris Morros and William LeBaron for United Artists release, the picture is due to open on ..... at the .....Theatre. It is a Federal Films Production.

While the concert-going public is delighted to see a diva well dressed, Rise Stevens feels that her gowns must never be too distracting to the eye and never too obvious. On the screen a sequence lasts only a few minutes and the camera moves constantly. On a concert stage the artist faces the audience for two solid hours. Therefore her dress must be restful to the eye and yet sufficiently attractive to keep both the women and the men interested.

While Miss Stevens looks at clothes with a versatile point of view, depending on whether they're for professional or personal use, she finds that unconsciously she has developed her own style. And if she were to name it, she would call it classical simplicity combined with a vivid sense of color.

the latest in hairdos

Mat (3D) .45

Above and right: Marsha Hunt, who can be seen in "Carnegie Hall," models side and front views of her sleek upswept hair-do. At far right: An elaborate evening head-dress, with pinned on curls at forehead and nape of neck, the later forming a chignon. The same swirled head-band is used for both hairdos.

HELPFUL HINTS FROM FAMED HAIR STYLIST

The way you wear your hair can add or subtract ten years from your age. Eve Wygod, beauty authority who was called in to age Marsha Hunt for her role in United Artists' production "Carnegie Hall," due soon at the ..... Theatre, uses the star to prove this theory.

Even though Miss Hunt wears a gay nineties' pompadour in the early scenes, it is a younger looking hair-do than the 1922 hair style of dips and bangs which she recreated for the actress for later scenes. Why? Because says Miss Wygod, a pompadour has a soft swept-off-the-face effect which is much more flattering than the face covering down-dips which add years to any woman's age.

In selecting a hair style, Miss Wygod advises, women should be analyzed to determine their true type. Then they should choose a style that best brings out their type. Almost without exception women will find, she says, that they will look best in a hair-do where the movement is up off the face. By "up" she does not mean upswept necessarily. A feather-cut, page boy or casually fluffy hair style all can be given an upward movement, and still allow some to frame the face.

Another point Miss Hunt's stylist makes is that hair should never be "set stiffly," as it was in the past. A soft hair-do will make pretty women beautiful, and plain women pretty.

However, Miss Wygod warns, never tease hair to fluff it up. There are just as sure and safer ways to make your hair look more abundant. For instance, Marsha Hunt wears her hair quite short off the screen. But in the early scenes of "Carnegie Hall" she is shown wearing a large pompadour. The poufy look was achieved by dyeing lamb's wool to match her hair and pinning it in a halo on her head, then brushing the hair up over it.

Another device which Marsha Hunt used to make her short hair look more abundant, which women with thin hair or receding hair-lines can use to advantage, is the curl cluster. A versatile piece, the curls made to match the exact tone of Marsha Hunt's reddish brown hair, are attached to a lacy horsehair mesh piece that could be pinned on either in front or at the nape of the neck.

And for those who would like to adopt the fad of wearing a white strand without having to have their hair bleached, they can use the same aid which Miss Wygod developed to "gray" Marsha Hunt's hair for her scenes as a middle-aged and elderly woman. It's a silvery powder which is applied to each strand of hair with a tooth brush. To do the actress's whole head took so much time that Marsha Hunt would leave it on a couple of days at a time. Broadway columnists, who saw Miss Hunt and her husband dining out on such nights, commented on how striking she looked now that she had turned prematurely gray. It was that natural looking.

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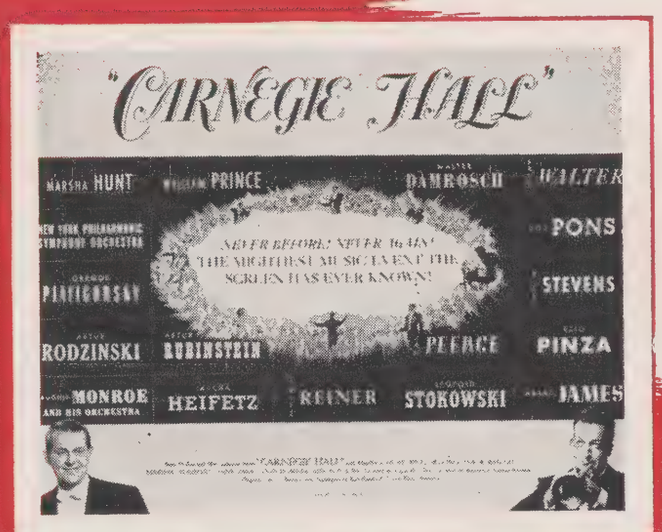

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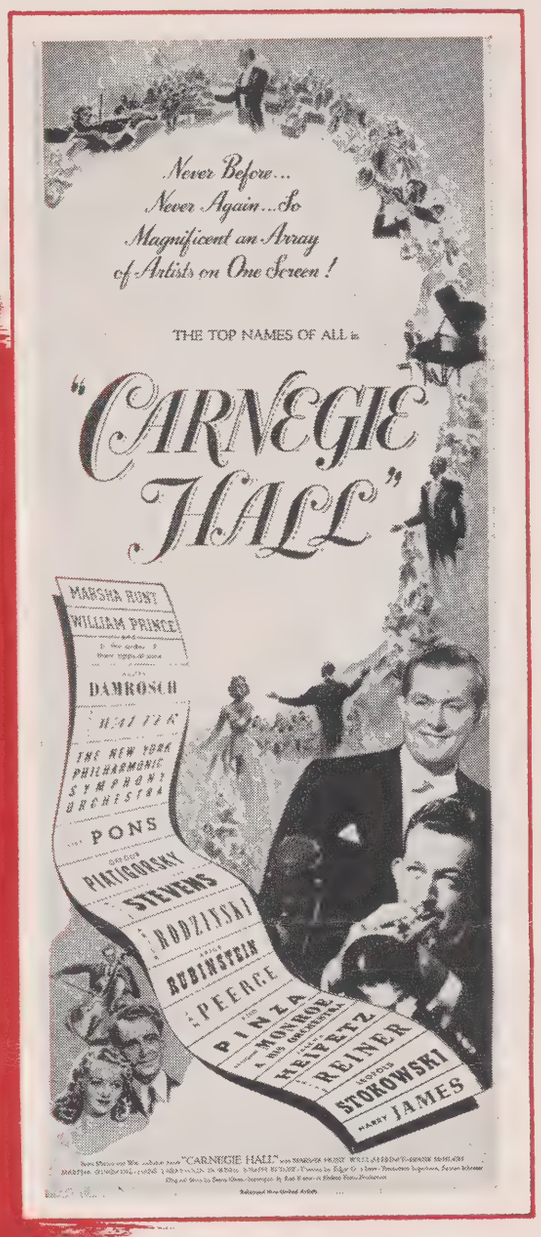

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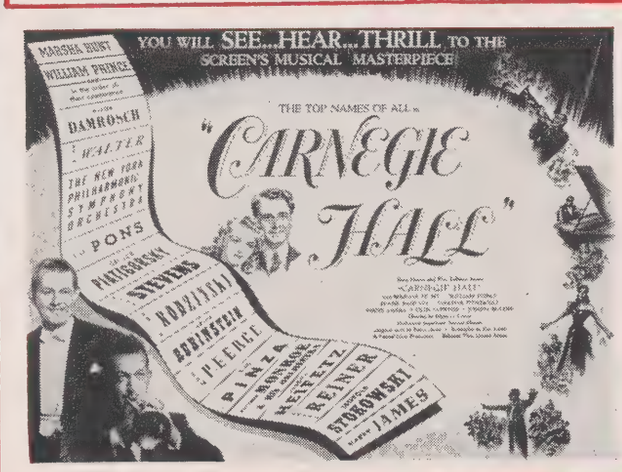

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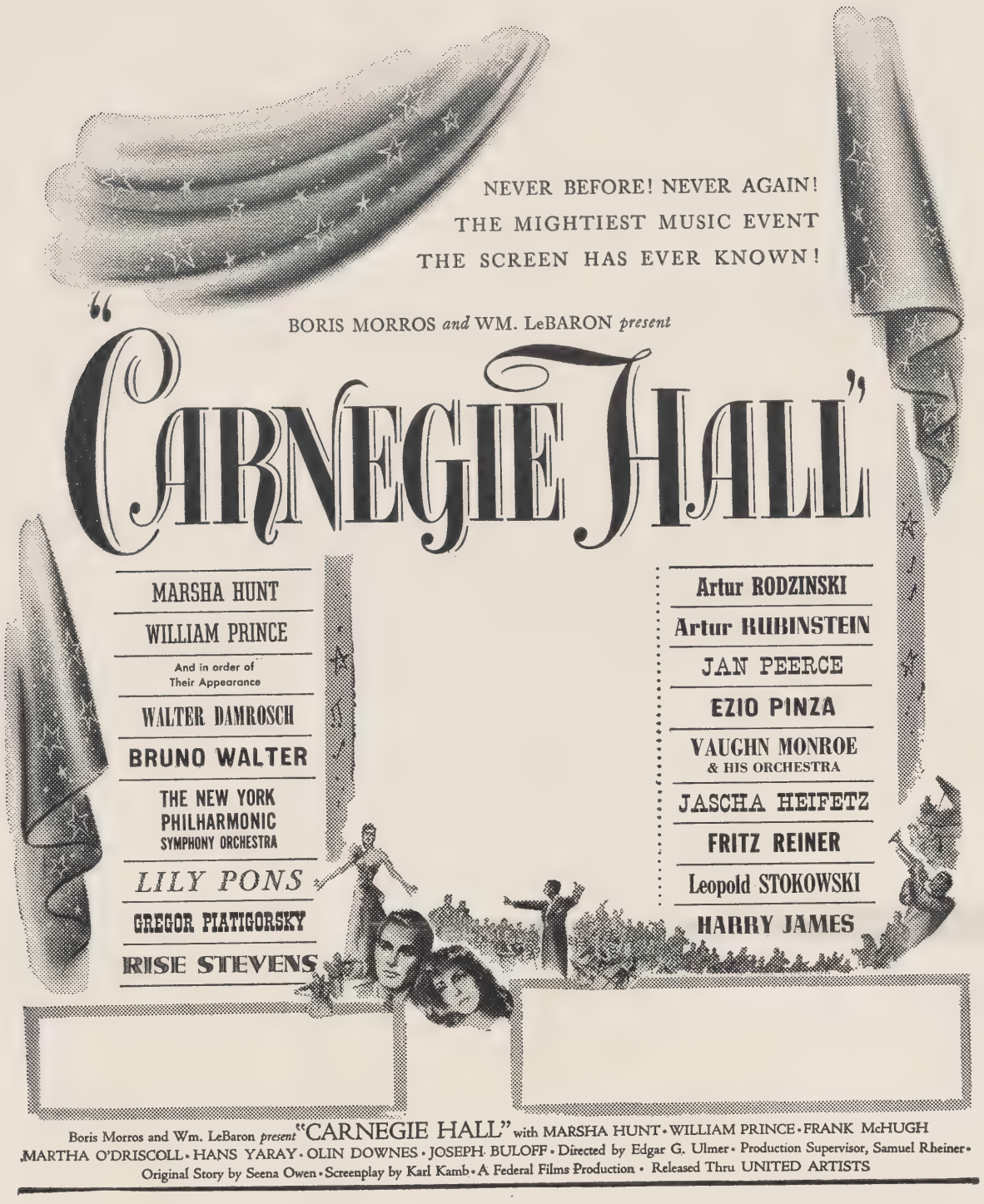
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ARTUR RODZINSKI
ARTUR RUBINSTEIN
JAN PEERCE
EZIO PINZA
VAUGHN MONROE
And His Orchestra
JASCHA HEIFETZ
FRITZ REINER
LEOPOLD STOKOWSKI
HARRY JAMES

"A WEALTH OF ENTERTAINMENT!" says PIC MAGAZINE

The One-and-Only CARNEGIE HALL Comes To You!

BORIS MORROS and WM. LeBARON present

"CARNEGIE HALL"

Filmed at Carnegie Hall . . .
Recorded On FIDELITONE
— the New Sound Miracle!
Released Thru United Artists

SEE . . . HEAR . . . AND CHEER . . . The Greatest Array of Artists Ever Assembled In One Motion Picture!

135 lines x 2 columns — 270 lines

Mat No. 219 — .30

PRINTED IN U.S.A.

See . . . Hear . . . Thrill . . .
To Your Favorites
SINGING, PLAYING
THE WORLD'S
BEST LOVED MUSIC!

BORIS MORROS
and WILLIAM LeBARON present

"CARNEGIE HALL"

Filmed at Carnegie Hall . . .

Recorded on FIDELITONE — the New Sound Miracle!
Released Thru United Artists

MARSHA HUNT
WILLIAM PRINCE
And in order of their appearance
WALTER DAMROSCH conducts Concerto for Piano and Orchestra
BRUNO WALTER conducts "Die Meistersinger"!
THE NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA
LILY PONS sings the "Bell Song" from "Lakme"!
GREGOR PIATIGORSKY plays "The Swan of Saint Saens!"
RISE STEVENS sings "Seguidilla" From "Carmen"!
ARTUR RODZINSKI conducts the N. Y. Philharmonic in Beethoven's Fifth
ARTUR RUBINSTEIN plays Chopin's "Polonaise"!
JAN PEERCE sings "O Sole Mio"!
EZIO PINZA sings an aria from "Don Giovanni"!
VAUGHN MONROE AND HIS ORCHESTRA plays the new hit ballad "Beware My Heart"!
JASCHA HEIFETZ plays Tchaikowsky's "Concerto"
FRITZ REINER conducts Tchaikowsky's "Concerto"!
LEOPOLD STOKOWSKI conducts Tchaikowsky's "Fifth Symphony"!
HARRY JAMES plays the original composition "57th St. Rhapsody"!

IT WOULD TAKE YOU TWO YEARS AND $35 TO SEE ALL THESE ARTISTS PERFORM!

137 lines x 3 columns — 411 lines

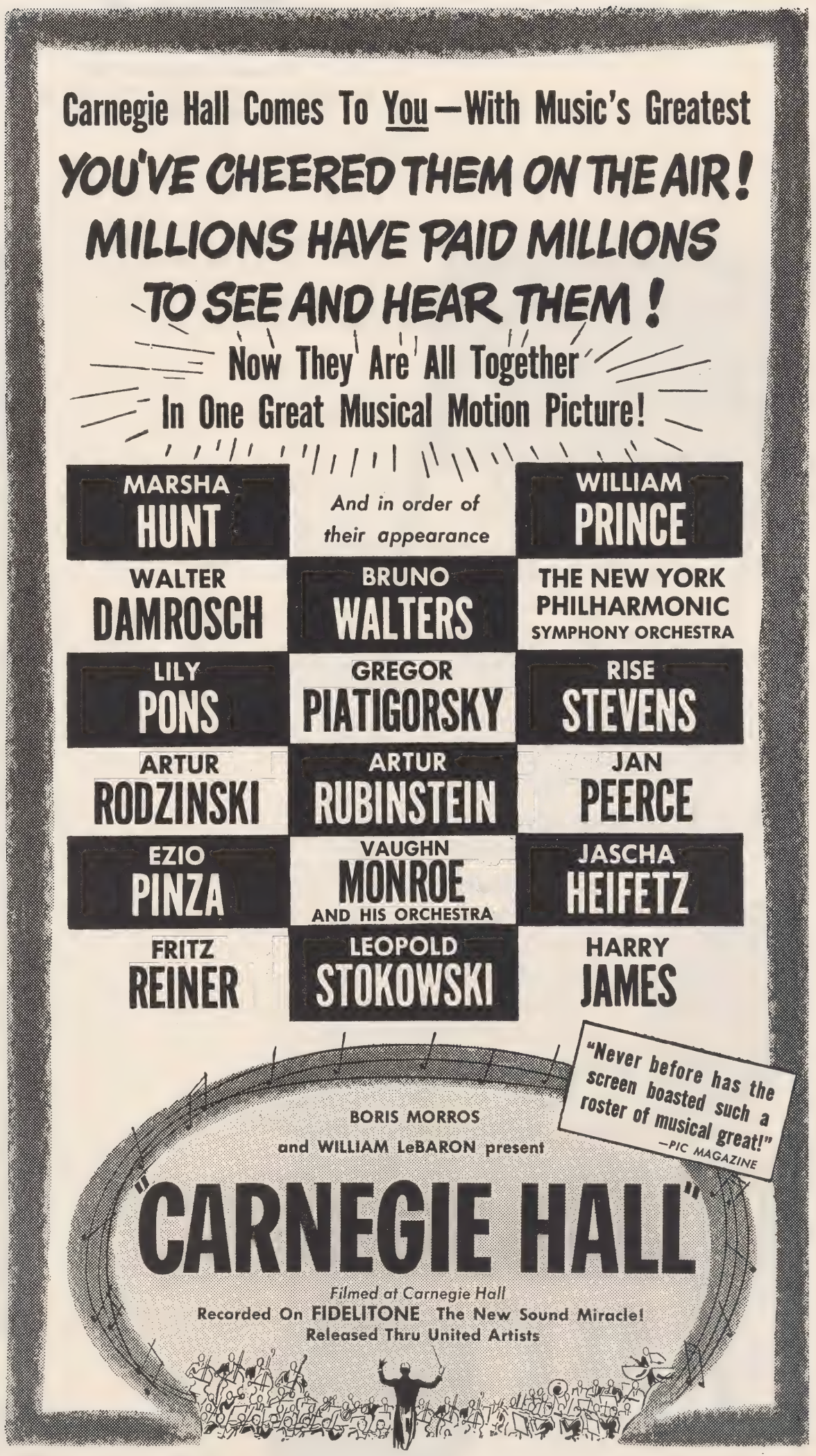
Mat No. 310 — .45

AD SUPPLEMENT

This supplementary ad section is designed primarily for exhibitors whose patrons might not be familiar with Carnegie Hall's long list of outstanding musical personalities. They are hard-selling ads which establish the artists as top entertainers who must be seen and heard by all movie-goers.

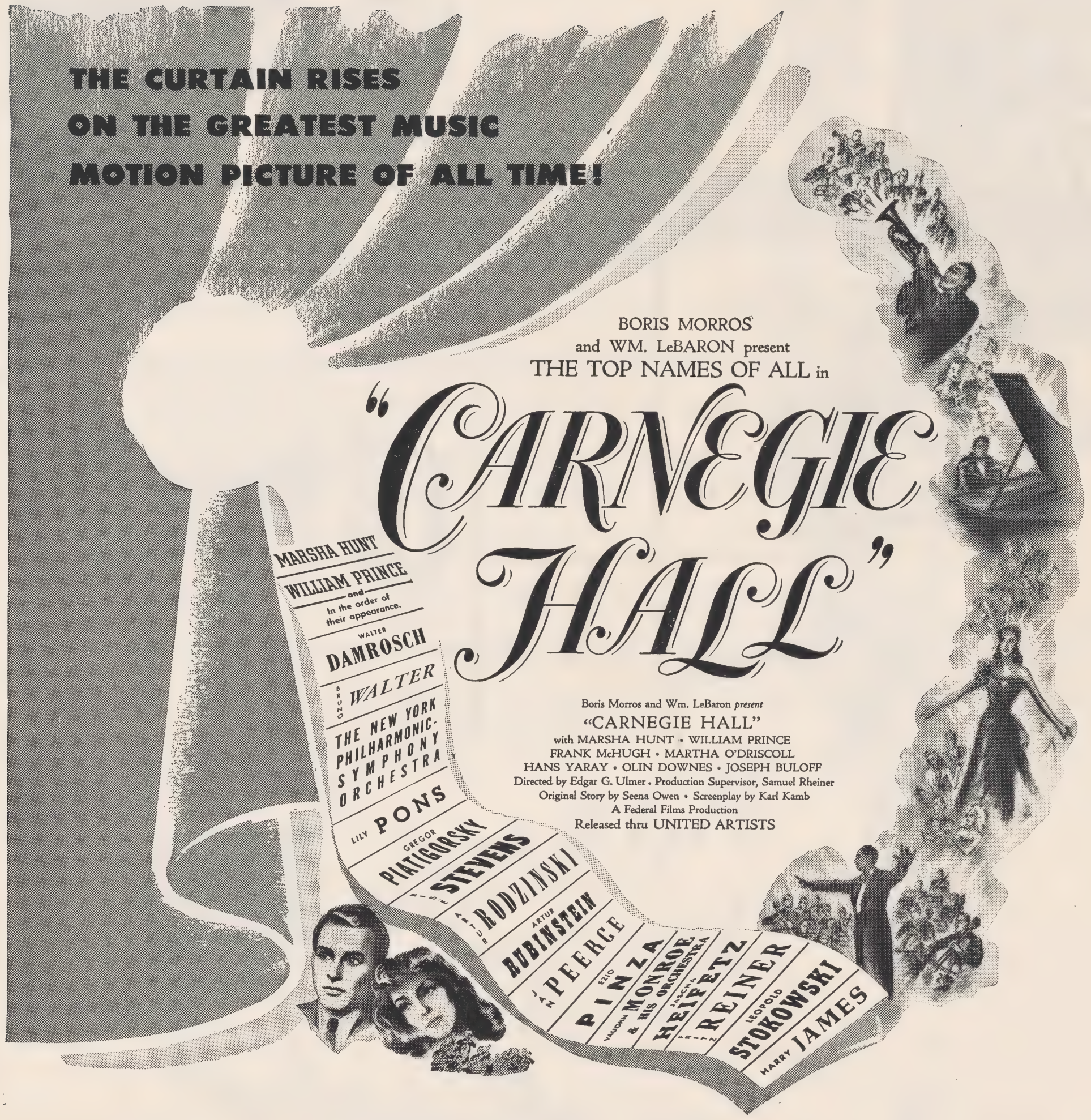
TO THE 80,000,000 PATRONS OF AMERICAN MOTION PICTURE THEATRES!
Here is your movie . . . because here are your favorite music stars of the radio and stage . . . all together on one screen—in one mighty motion picture!
MARSHA HUNT
WILLIAM PRINCE
And In Order Of Their Appearance:
WALTER DAMROSCH
BRUNO WALTER
THE NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA
LILY PONS
GREGOR PIATIGORSKY
RISE STEVENS
ARTUR RODZINSKI
ARTUR RUBINSTEIN
JAN PEERCE
EZIO PINZA
VAUGHN MONROE AND HIS ORCHESTRA
JASCHA HEIFETZ
FRITZ REINER
LEOPOLD STOKOWSKI
HARRY JAMES
BORIS MORROS and WM. LeBARON present
"CARNEGIE HALL"
Filmed at Carnegie Hall . . . Recorded on the new miracle FIDELITONE! Released Thru United Artists
AN ALBUM FOR MUSIC LOVERS... AND MORE! —REDBOOK MAGAZINE

185 lines x 1 column—185 lines
Mat No. 128—.15


Carnegie Hall Comes To You—With Music's Greatest
YOU'VE CHEERED THEM ON THE AIR!
MILLIONS HAVE PAID MILLIONS TO SEE AND HEAR THEM!
Now They Are All Together
In One Great Musical Motion Picture!
MARSHA HUNT
And in order of their appearance
WILLIAM PRINCE
WALTER DAMROSCH
BRUNO WALTERS
THE NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA
LILY PONS
GREGOR PIATIGORSKY
RISE STEVENS
ARTUR RODZINSKI
ARTUR RUBINSTEIN
JAN PEERCE
EZIO PINZA
VAUGHN MONROE AND HIS ORCHESTRA
JASCHA HEIFETZ
FRITZ REINER
LEOPOLD STOKOWSKI
HARRY JAMES
"Never before has the screen boasted such a roster of musical great!" —PIC MAGAZINE
BORIS MORROS and WILLIAM LeBARON present
"CARNEGIE HALL"
Filmed at Carnegie Hall
Recorded On FIDELITONE The New Sound Miracle!
Released Thru United Artists

150 lines x 3 columns—450 lines
Mat No. 311—.45

SEE NOTE BELOW



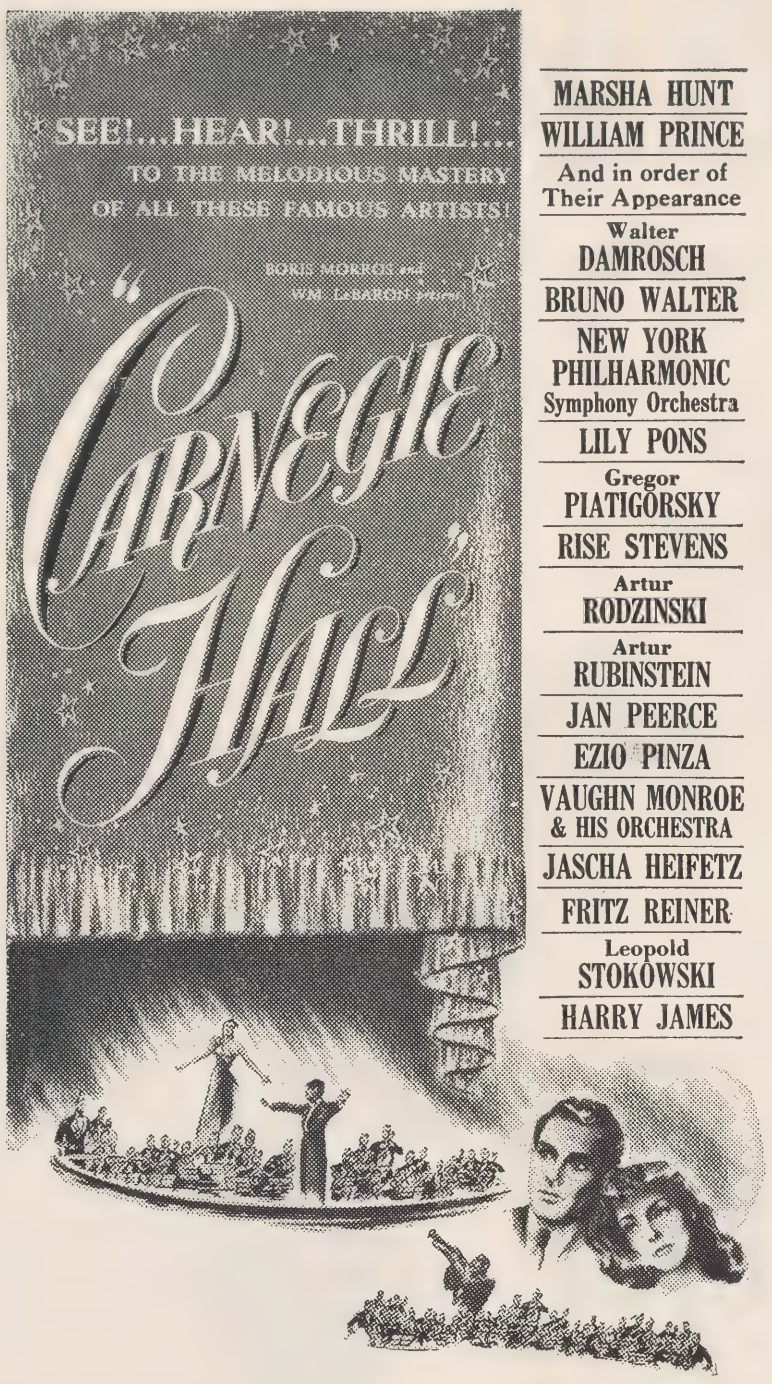
FIVE COL. X 137 LI. = 685 LINES

MAT 501 - .75

Tomorrow!

TODAY!

NOTE: INSERT PROPER SLUG IN AD ABOVE FOR DAY-BEFORE-OPENING OR OPENING DAY INSERTIONS.

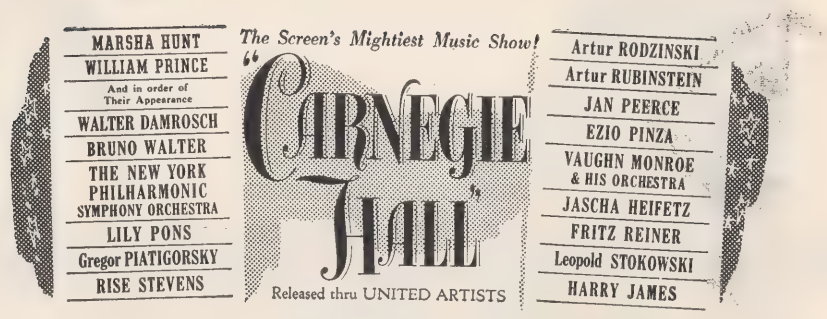


Boris Morros and Wm. LeBaron *present* "CARNEGIE HALL" with MARSHA HUNT · WILLIAM PRINCE
FRANK McHUGH · MARTHA O'DRISCOLL · HANS YARAY · OLIN DOWNES · JOSEPH BULOFF
Directed by Edgar G. Ulmer · Production Supervisor, Samuel Rheiner · Original Story by Seena Owen · Screenplay by Karl Kamb
A Federal Films Production · Released thru UNITED ARTISTS

TWO COL. X 115 LI. -230 LINES MAT 213 - .30

"Two and a quarter hours of sheer delight!" DAILY NEWS
"Musical highlights! A delight to the ear!" HERALD-TRIBUNE
"Tremendous! The bang of a lifetime!" DAILY MIRROR
"I'd like to go right back and hear it all over again!" N. Y. SUN
"A MUSICAL GEM!" JOURNAL-AMERICAN
BORIS MORROS and WM. LeBARON present
"CARNEGIE HALL"
Released Thru UNITED ARTISTS

TWO COL. X 60 LI. -120 LINES MAT 208 - .30



TWO COL. X 20 LI. - 40 LINES MAT 202 - .30

ONE COL. X 23 LI.

MAT 120 - .15

TWO COL. X 60 LI. -120 LINES MAT 205 - .30

CURRENT AD ONLY

THREE COL. X 69 LI. - 207 LINES MAT 301 - .45

"TOMORROW," "TODAY" OR "NOW"

A MOTION PICTURE MIRACLE!

MARSHA HUNT

WILLIAM PRINCE

and in order of their appearance

Walter DAMROSCH
conducts
Tschaikowsky's Piano Concerto

BRUNO WALTER
conducts
Wagner's Meistersinger

THE NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA
Featured with all artists

LILY PONS
sings "The Bell Song"

Gregor PIATIGORSKY
plays "The Swan"

RISE STEVENS
sings
"Seguidilla" from "Carmen"

Artur RODZINSKI
conducts Beethoven's Fifth

Artur RUBINSTEIN
performs Chopin's "Polonaise"
and De Falla's "Fire Dance"

JAN PEERCE
sings "O Sole Mio"

EZIO PINZA
sings
Mozart's "Don Giovanni"

VAUGHN MONROE AND HIS ORCHESTRA
play the hit tune
"Beware My Heart"

JASCHA HEIFETZ
plays Tschaikowsky's
"Concerto in G Major"

FRITZ REINER
conducts Tschaikowsky's
"Concerto in G Major"

Leopold STOKOWSKI
conducts Tschaikowsky's Fifth

HARRY JAMES
trumpet solo
"57th Street Rhapsody"

THE TOP NAMES OF ALL ARE IN...

BORIS MORROS *and*
WM. LeBARON *present*

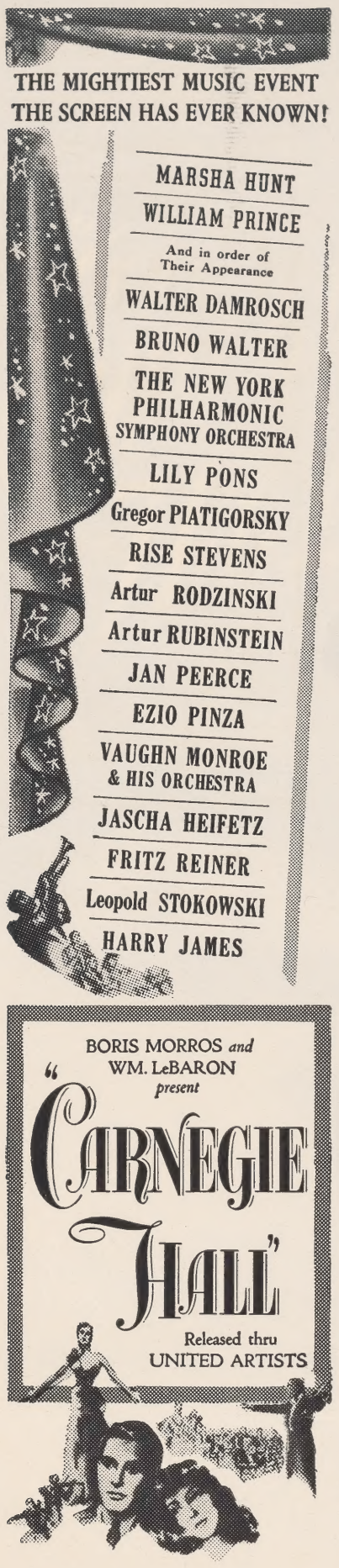
"CARNEGIE HALL"

Released thru
UNITED ARTISTS

Boris Morros and Wm. LeBaron *present* "CARNEGIE HALL" with MARSHA HUNT • WILLIAM PRINCE • FRANK McHUGH
MARTHA O'DRISCOLL • HANS YARAY • OLIN DOWNES • JOSEPH BULOFF • Directed by Edgar G. Ulmer • Production Supervisor, Samuel Rheiner
Original Story by Seena Owen • Screenplay by Karl Kamb • A Federal Films Production

FOUR COL. X 154 LI. - 616 LINES

MAT 401 - .60



ONE COL. X 135 LI.
MAT 123 - .15

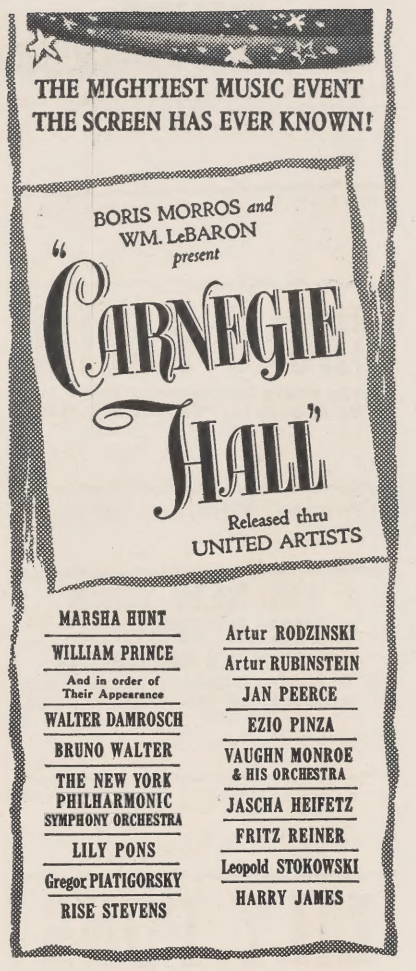
ONE COL. X 100 LI.
MAT 125 - .15

ONE COL. X 85 LI.
MAT 126 - .15

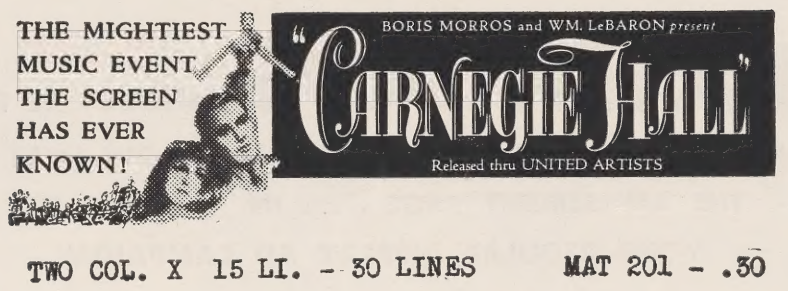
FOUR COL. X 100 LI. - 400 LINES

MAT 403 - .60

TWO COL. X 83 LI. -166 LINES MAT 211 - .30

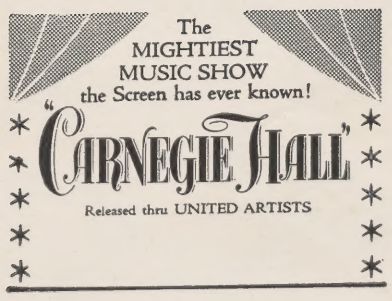


ONE COL. X 70 LI.
MAT 127 - .15

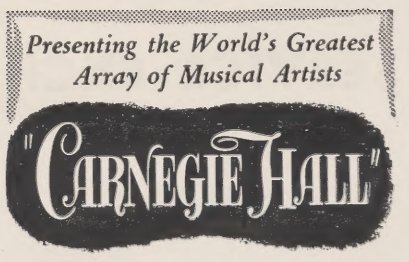

THE MIGHTIEST MUSIC EVENT THE SCREEN HAS EVER KNOWN!
BORIS MORROS and WM. LeBARON present
"CARNEGIE HALL"
Released thru UNITED ARTISTS

TWO COL. X 15 LI. - 30 LINES MAT 201 - .30

ONE COL. X 41 LI.
MAT 121 - .15



ONE COL. X 20 LI.
MAT 117 - .15



ONE COL. X 17 LI.
MAT 116 - .15

WALTER
DAMROSCH
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 101 -.15

BRUNO WALTER
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 102 -.15

THE NEW YORK PHILHARMONIC
SYMPHONY ORCHESTRA
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 103 -.15

LILY PONS
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 104 -.15

GREGOR
PIATIGORSKY
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 105 -.15

RISE STEVENS
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 106 -.15

ARTUR
RODZINSKI
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 107 -.15

ARTUR
RUBINSTEIN
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 108 -.15

JAN PEERCE
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 109 -.15

EZIO PINZA
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 110 -.15

VAUGHN MONROE
& HIS ORCHESTRA
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 111 -.15

JASCHA
HEIFETZ
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 112 -.15

FRITZ REINER
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 113 -.15

LEOPOLD
STOKOWSKI
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

One Col X 16 lines Mat 114 -.15

HARRY JAMES
and the World's Greatest Array of Musical Artists
in the Motion Picture **"CARNEGIE HALL"**

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Never Before! Never Again!
The world's greatest musical artists NOW ON THE SCREEN!
"CARNEGIE HALL"

WALTER DAMROSCH
BRUNO WALTER
NEW YORK PHILHARMONIC SYMPHONY ORCH.
LILY PONS
GREGOR PIATIGORSKY
RISE STEVENS
ARTUR RODZINSKI
ARTUR RUBINSTEIN
JAN PEERCE
EZIO PINZA
VAUGHN MONROE & HIS ORCHESTRA
JASCHA HEIFETZ
FRITZ REINER
LEOPOLD STOKOWSKI
HARRY JAMES

TWO COL. X 72 LI. -144 LINES MAT 218 - .30

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